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THE UNIVERSITY OF ALBERTA

EXPRESSIONISM, NATURALISM, AND RELIGIOUS SYMBOLISM IN SIX PLAYS OF SEAN O'CASEY

by

PAUL THOMAS KELLY

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE

OF MASTER OF ARTS

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled "Expressionism, Naturalism, and Religious Symbolism in Six Plays of Sean O'Casey," submitted by Paul Thomas Kelly in partial fulfilment of the requirements for the degree of Master of Arts.

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ABSTRACT

The primary objective of this thesis is to discuss O'Casey's use of disparate elements of stagecraft to develop consistently expressed themes. The plays selected for this study are Juno and the Paycock (1924), The Plough and the Stars (1926), The Silver Tassie (1928), Within the Gates (1933), Red Roses for Me (1942), and Cock-a-Doodle Dandy (1949). During the twenty-five-year period between the first and the last plays, O'Casey's stagecraft reflects a progression away from realistic characterisation and traditional dramaturgy toward a synthesis of dramatic techniques largely derived from Naturalism, Expressionism, and religious symbolism.

In Chapter One, I maintain that two Abbey plays, Juno and The Plough, contain a number of innovative techniques that anticipate O'Casey's more comprehensive use of expressionistic and symbolic elements in his later work. As well, I examine his depiction of the lives of the tenement characters in relation to the naturalist movement.

In Chapter Two, The Tassie and Within the Gates are examined. The unity of both plays depends upon O'Casey's synthesis of disparate techniques of stagecraft, and the characters' inner natures become more effectively illuminated through aural and visual elements of the mises-en-scène. As well, the plays become more universal in their implications as O'Casey develops characters who stand as representative types rather than as realistic individuals.

Chapter Three focuses on Red Roses and the Cock, and how the

structures of these plays depend upon one of Expressionism's main techniques: the on-stage presence of a controlling central consciousness. In Red Roses, the protagonist expressionistically projects his inner vision of the regeneration of the vibrance of a city so that all of the characters can be influenced by his idealism. In the later play, the fantastic Cock of the title represents one pole of the play's dominant theme, and his manipulation of the dramatic action produces much of the play's humour and, in conflict with the repressive forces, much of the terror.

Progressively, O'Casey's expression of central themes develops from being dependent upon realistic characterisation and recognisable settings to being an essential part of a play's structure. The milieus act upon the characters in all of the plays, but in the later ones, characters are able, if only briefly, to transform the play worlds.

PREFACE

In the late nineteenth and early twentieth centuries, theatre in the western world experienced many changes both in content and in form. Two essentially opposed innovations, Naturalism, with its objective focus, and Expressionism, with its subjective one, emerged in continental Europe and profoundly influenced the English-speaking theatre. One playwright whose work incorporates some of the themes and techniques of both of these important movements is Sean O'Casey. Of course, O'Casey's craftsmanship is not limited to an indebtedness to any set number of influences, for his work often resembles an aggregate of adaptation and originality. That O'Casey consciously blended not only different dramatic techniques but also different arts in an attempt to produce a type of hybrid drama is evident in the following comment:

> I believe that all the arts should meet in the drama--architecture in the framework of the design, painting in the scenery, music in an occasional song and dance, and literature in a play's dialogue.[1]

Another significant element in O'Casey's drama is the exploitation of traditional Christian patterns of worship and the religion's basic philosophy to effect social commentary, whether satirical or not, on twentieth-century Europe in general and on modern Ireland in particular.

Although O'Casey's use of formal and thematic elements of Naturalism and Expressionism represents only a part of his overall dramatic technique, the importance of some of these elements will be examined in six of his full-length plays: Juno and the Paycock (1924),

The Plough and the Stars (1926), The Silver Tassie (1928), Within the Gates (1933), Red Roses for Me (1942), and Cock-a-Doodle Dandy (1949). As well, his presentation of more traditional theatrical techniques and his examination of the West's dominant spiritual focus will be studied. Finally, an assessment of O'Casey's success in combining sometimes disparate components of stagecraft will be made.

One dimension of Naturalism in its application to literature is that it depicts human life as controlled in the grip of an indifferent, coldly rational universe. The naturalist writers who focused on society became objective observers of life, alleging that scientific determinism and not human will controlled their characters. As W. H. Sokel has described the underlying assumption of this world view,

> The Naturalist sees not the glory and sweetness of society, but its tyranny and evil. The doctrine of the inescapable and crushing omnipotence of milieu views society as a monstrous rather than a beneficent reality, exactly as nature after Schopenhauer and Darwin was seen not as a cosmos but as a monstrous jaw of eternal annihilation. Naturalism driven to the extremes of its own momentum prepared the death blows against mimesis from which it had sprung.[2]

Similarly, O'Casey's interpretation of Naturalism focuses on this negation of the spiritual dimension of mankind:

> Naturalism is that style in which man is arrayed against forces stronger than himself, completely beyond his control, and the characters are invariably set down on the animal plane.[3]

However, like Strindberg, who exploited Naturalism for his own dramatic purposes, O'Casey does not allow all of his oppressed characters to descend to that 'animal plane.' For example, the tenement women, most notably Nora Clitheroe in The Plough and Mrs. Breydon in Red Roses, attempt to disperse the gloom caused by their milieu. As a result, the

hopelessness associated with resignation to an uncontrollable and indifferent fate does not typify all of his tenement characters. The second part of Sokel's observation does apply to both writers because each moved progressively away from the presentation of realistic characters toward the depiction of representative types who embody attitudes and values central to the playwrights' overall artistic visions.

In aesthetic terms, what Walter Johnson has written about Strindberg's use of Naturalism applies to O'Casey:

> While a naturalistic work of art theoretically should be the result of a scientific study of a segment of actual life itself --that is, a sort of sociological case report--Strindberg was too sound an artist to disregard the absolute necessities of selection and arrangement.[4]

Therefore, although there are suggestions of the inevitability of Miss Julie's and Jannice's (Within the Gates) deaths, for example, the psychological realism of their characters produces an ambiguity concerning the possibilities of their averting the dictates of their social milieus. Indeed, Jannice's death becomes more of a triumph over than a submission to the fate accepted by the Down-and-Outs.

As regards O'Casey's artistic instinct, Ronald Ayling has provided a thorough study of the playwright's selection and arrangement of the chronology of the events during the Easter Rising.[5] Professor Ayling argues that O'Casey's suggestive arrangement of the historically verifiable dates of both the looting by the tenement dwellers and the shelling of Dublin by the British gunboat Helga stresses, respectively, "the progressive deterioration of law and order" and "the hotting up of the conflict" (p. 78). Thus, the audience is manipulated by the playwright to accept the play world's chronology in order for the specific

themes of the characters' suspension of their moral values and the disintegration of their immediate physical setting to coalesce. Although both the looting and the shelling correspond directly to the realities of the Easter rising, the theme associated with the former is one of liberation from, not oppression by, social milieu. In other words, through the selection and arrangement of actual events, O'Casey shows that the 'realism' engendered by modern armed conflict is not consistent in effect but can produce opposing reactions in his characters.

As well as exploiting some of the techniques and presenting some of the themes of the Naturalists, O'Casey adapted essentially expressionistic elements to his drama. One such element, though not exclusive to expressionist writing, is the generational conflict produced by the attempted suppression of the spontaneity of youth. In each of the plays selected for study, O'Casey presents this theme, although it is not always the dominant one. In Cock-a-Doodle Dandy, the theme stands as the focal point for virtually all of the action, while in the other plays, O'Casey only implicitly connects the older generation to the combined oppressive forces of church and state.

Definitely more important than the thematic similarity of certain O'Casey plays to plays such as The Son by Hasenclever are O'Casey's subjectivity, for example, in excoriating the life-denying forces, and his often evocative presentation of visual elements in the mises-en-scène. According to R. S. Furness, Expressionism arose as a reaction against the overly aesthetic and ultimately sterile 'art for art's sake' approach of the Symbolists as well as against the complete objectivity of the Naturalists. In his estimation, Expressionism's main elements are

> The growing independence of the image, the absolute metaphor, the intense subjectivity of the writer and the probing of extreme psychological states--above all the artist as creator, as passionate centre of a whirling vortex . . . .[6]

In O'Casey's plays, whether or not there is a character who serves as the artist figure, such as the Dreamer in Within the Gates, the audience is aware of a central consciousness controlling the play world in order to provide information vital to the overall understanding of that world.

While Expressionism originated in painting, and thus, when adapted to the theatre, remains primarily visual, it also incorporates such elements as symbolic characterisation, especially of modern man as puppet, and highly stylised patterns of dialogue. Thus, in expressionist drama, the play world often becomes an allegorical one that, as a distortion of reality, serves to intensify the particular action in order to suggest modern man's relationship to the universe. Sokel acknowledges this totality of effect:

> We see an analogous contrast between the dream play of Strindberg, with its reliance on visual effects, apparitions, lighting, dreamlike entrances and exits, on the one hand, and, on the other, the drama of Wedekind, Sternheim, and Kaiser, with its emphasis on linguistic effects, epigrammatic concentration of dialogue, and aggressive formulations.[7]

Because of its adaptation to the theatre, then, Expressionism allows the playwright to manipulate almost any component of drama to make that element enhance his ultimate vision. Certainly, in the chants of the soldiers in The Silver Tassie and of the Down-and-Outs in Within the Gates, O'Casey conveys themes central to both plays. As well, the anonymity of his soldiers in the former play and of the marchers in the latter underscores, respectively, the negation of individuality in wartime, and the loss of individual will occasioned by the Great Depression.

In another acute observation on Strindberg's To Damascus, Furness articulates a further preoccupation of the expressionist writer, and that is that, ". . . the concern with the soul, with the inner life and the birth of a new man, betray[s] an undeniably religious concern which will characterize many expressionist writers . . . ."[8] In a play such as Red Roses for Me, O'Casey's characterisation of Ayamonn Breydon and control of both the physical and the temporal settings delineate the sacrifice of the individual who attempts to benefit the many. In Christian as well as trades union terms, the greatest sacrifice involves the outstanding individual who gives his very life to improve the quality of others' lives.

In fact, O'Casey often uses, in dialogue as well as in prose writing, terminology and patterns from Christian belief, such as in his 1934 statement on the development of a new drama.

> The new form in drama will take qualities found in classical, romantic, and expressionistic plays, will blend them together, breathe the breath of life into the new form and create a new drama. It will give rise to a new form of acting, a new form of production, a new response in the audience; author, actors and audience will be in communion with each other--three in one and one in three. If a play is what it ought to be it must be a religious function.[9]

In this brief paragraph, coherence is established through the groups of threes, and then O'Casey makes explicit the connection between 'the new form' and the Trinity in the phrasing of the penultimate sentence. Also, the echo of Genesis in 'the breath of life' and the unequivocal parallel in the last sentence artistically unify the form and content of this manifesto of aesthetic purpose. O'Casey's use of traditional Christian symbolism is present in each of the six plays but, as this paragraph suggests, his ultimate concern is with supplanting traditional spiritual

values with more immediate humanistic values. In his assessment of the new order, all of mankind, not just the officially sanctioned few, should be able to celebrate in nature and in art what was reserved for only those who 'measured up' in terms of the Roman Catholic Church's evaluation.

Throughout his career, O'Casey often stated and defended his firmly held opinions but remained reticent about those writers who may have influenced his technique. In a number of his letters, he refers to the 'dramatists of the first rank,' Sophocles, Shakespeare, and Strindberg, but he does not explicitly state in which plays or by which techniques these playwrights most affected him. Perhaps he felt, as this 1953 letter suggests, that the influences upon him were so myriad as to render any one of them relatively insignificant when considered in the context of the complex synthesis that he attempted in his drama.

> Toller has had no influence whatever on me. Old melodrama had --Boucicault had. . . . So had Shakespeare and all Elizabethans, Strindberg, Wedekind, Shaw, Constable and Turner and Hogarth and Van Gogh; Beethoven, Mozart, and Irish ballad and folksong; and the Irish dance . . . .[10]

Perhaps his reluctance to explicitly attribute influence arose from the respect he had for these artists, writers, and musicians.

Whatever the cause of his reticence, what must be kept in mind is that O'Casey consciously used numerous techniques from various movements in drama and adapted elements from other art forms in order to present eclectic and moving theatre. What kept him from becoming either a thoroughgoing Expressionist or Naturalist has perhaps been best expressed by Maureen Malone:

> His profound and urgent belief in the sacredness and beauty of human life is the motivating force behind all his work; it is a belief he has defended more valiantly than any writer of his

> time. It is upon the validity of his personal beliefs and his fierce integrity in expressing them that O'Casey's claim to greatness rests.[11]

While this quotation does not include O'Casey's claim to greatness because of his artistic contributions to theatre in the twentieth century, it helps to explain that, no matter how oppressive the social milieu he presents, at least one character will resist being crushed by it. Also, no matter how mechanised and sterile his play world becomes, O'Casey's belief in man's indomitable will and spiritual fire prevails. In the six plays selected for this study, O'Casey constantly presents this affirmation of life through many elements of both traditional and innovative dramatic technique.

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CHAPTER ONE

JUNO AND THE PAYCOCK AND THE PLOUGH AND THE STARS

When considering such plays as Juno and the Paycock and The Plough and the Stars, one must bear in mind that O'Casey wrote them for a specific audience, an audience that was largely Roman Catholic in religious orientation and highly aware of the glories of the pagan Celtic past. Thus, the theatre-goers could easily assimilate any of the playwright's allusions to or manipulations of elements found in either tradition. In addition, Dubliners had recently lived through a prolonged civil war that had set neighbour against neighbour and relative against relative. This civil strife followed approximately six years of violence that was intended to establish Ireland as a state independent of England. As a consequence, O'Casey had to adhere to realism in his subject matter because of the memory of the collective suffering instigated by the birth pangs of a nation. Indeed, these birth pangs and, in particular, the ways in which they affected the Dublin tenement dwellers constitute much of the subject matter of both plays. It seems, then, that O'Casey's focus when he wrote of historically verifiable events coincides with Strindberg's comment that

> Even in the historical drama the purely human is of major interest, and history the background; souls' inner struggles awaken more sympathy than the combat of soldiers or the storming of walls; love and hate, torn family ties, more than treaties and speeches from the throne.[1]

Later in his career, of course, O'Casey does focus upon the 'combat of

soldiers' in The Silver Tassie, but more in an attempt to delve into the psyche of a soldier in World War I than in an attempt to present an essentially melodramatic spectacle involving the staging of a pitched battle.

While O'Casey was somewhat limited in content because of his immediate audience, he had very little restriction on the form in which he chose to present his subjects. Much of Juno is quite realistic in form, but there are elements of both the naturalist and expressionist movements in the play. As well, he employs a number of Roman Catholic beliefs, rituals, and prayers, largely to illuminate the inner struggles of the Boyle children in Juno. Likewise, in The Plough and the Stars, the playwright uses naturalism and expressionism to depict the social fragmentation and personal confusion that reigned in Dublin prior to and during the Easter Rising. In fact, in The Plough, O'Casey's theatrical innovations produce an even more complex play world than that of Juno.

Perhaps the increase in complexity of O'Casey's stagecraft arose from the differences between the basic plot structures of each play. Commenting on the adaptation of melodrama to twentieth-century stage technique, David Krause has argued that

> . . . it should be pointed out that modern Irish drama . . . did not outlive the loose form of the double plot; in fact, the Irish dramatists, unlike the English, went on to deflate the main plot and elevate the sub-plot so that the comic tail now wagged the tragic dog.[2]

Thus, if we accept Juno as a tragedy focusing on Johnny Boyle's career as an Irish nationalist, we see that the comedy concerning the Captain's frustrated ambitions to become "a man of means," presented through a basically melodramatic plot centring on an illusory legacy, predominates.

Of course, this imbalance in the treatment of each story line produces a jarring effect in Act III, when Johnny's fate parallels that of Robbie Tancred. However, Juno contains two more story lines: Mary's misfortune --her expected child perhaps a trade-off for her murdered brother--and Juno's progress toward liberation from the parasitic Captain.

On the other hand, The Plough and the Stars does not focus on any one individual's or family's history, for its plot depends upon the collective suffering of a tenement house's residents during a period of chaotic political struggle. In effect, the play's structure depends upon the playwright's interpretation and arrangement of events that occurred before and during the Easter Rising. Ronald Ayling has suggested that, by adopting a quasi-documentary approach, O'Casey found that

> . . . the loose narrative structure of the chronicle-play afforded greater opportunities for non-realistic techniques: and the necessity to interrelate public and private events gave rise to the creation of symbolic figures like the Figure in the Window, the stylization of the three freedom fighters with their flags in Act II, and the off-stage chanting of the combatants in the fourth act.[3]

Therefore, by abandoning traditional plot structure, O'Casey freed himself to develop certain techniques that allowed him to convey themes that were essential to his interpretation of Ireland's battle for independence and the country's subsequent 'troubles.'

Although the basic plot structures differ, the two Abbey plays illustrate common themes. Particularly important to both plays are specific aspects of the life that the tenement dwellers led during this period of constant flux; some of the disparate preoccupations and problems of these people; the effects that the political turmoil had, particularly on the young generation; and O'Casey's vision of the overall impact of

the upheavals on the emerging nation. By blending traditional and innovative theatrical techniques, the playwright is able to present startling contrasts through the juxtaposition of these techniques, illuminate the inner struggles of the characters that inhabit his play worlds, and divulge his prevailing concerns, both as a playwright and as a social critic.

Through both audible and visual elements in O'Casey's staging of Act I of both plays, the audience realises how open to intrusion is the environment that his characters inhabit. In Act I of Juno, for example, the Captain is interrupted three times. The first time, while he is preparing the breakfast that he has steadfastly refused because of Juno's berating him for idleness, a man selling sewing machines appears at the door of the tenement flat. In the stage directions, O'Casey indicates that this intrusion is both audible and visible, since "Steps are heard approaching"[4] before the bearded man actually appears. In this instance, the intrusion works for comic effect, for the Captain scrambles to hide his half-cooked sausage, fearing that Juno has deviously returned to try to catch him betraying his profession that "I've a little spirit left in me still!" (p. 17). The audience, by being able to see Boyle while he is alone on stage, thus receives a hint of his true nature, one controlled by appetite and indolence, because his pretenses are usually firmly in place when he is dealing with the other characters.

Perhaps the most amusing interruption of Boyle occurs when the coalblock vendor disrupts the Captain's fantasy about life as a sailor. Again, not only is the intrusion comic but it also develops, as Ronald Ayling points out, one of O'Casey's favourite themes: ". . . the contrast between actuality and man's vision, with the additional contrast being

drawn between genuine aspirations and vacuous fantasies."[5] Ayling also states that, on the comic level,

> . . . as the 'Captain' embroiders the narrative with lashing storms and marlinspikes, the by-now-clearly-unnautical cry of the coalman is heard more distinctly cutting mundanely across the exotic story. This in itself undermines the effect, even if at first we don't catch the connection between the street-cries--'Coal blocks; blocks, coal blocks'--and Juno's earlier description of her husband's actual naval career: 'Everybody callin' you "Captain," an' you only wanst on the wather, in an aul' collier from here to Liverpool . . . .'[6]

Thus, through the non-realistic device of the street cries, O'Casey manages both to deflate his comic figure and to present the theme of imagination versus reality. One further significant element of this intrusion is its visual humour. When the coal vendor actually arrives, "Rapid steps are heard coming towards the door," again striking fear into Boyle, who feels the steps are Juno's. Then, "the black face of the Coal Vendor appears" (p. 26). While it is natural for the coal vendor to have a black face, the colour suggests the vaudevillian black-face technique, thus visually conveying a further farcical note to the deflation of Boyle's fantasy.

Immediately after the sewing machine seller's intrusion, an audible intrusion illustrates a much more menacing aspect of tenement life during the 'troubles.' "A thundering knock is heard at the street door." Boyle immediately realises that "that's a stranger--that's nobody belongin' to the house" (p. 21), presumably because no one in the tenement ever knocks before entering any part of the building. At second-hand, the audience is informed that "It's a fella in a thrench coat," a line which instantly makes Johnny fearful as he prays "Holy Mary, Mother o' God" and "returns to the room on left" (p. 22). This intrusion serves a double

purpose for O'Casey. The audience realises that Johnny has a great deal to fear from men in trench coats. W. A. Armstrong explains the significance of the apparel: "As trench coats were often worn by Diehards when on official business, this episode reveals that Johnny is now afraid of the organisation for which he once fought."[7] The other purpose that this intrusion serves is ironic. Of all the interruptions of the Captain in the first act, this one has the most to offer him, since the man in the trench coat, the audience learns when Juno makes her next entrance, brings the news of the legacy. The irony lies in the fact that the one who stands on ceremony and has the most to offer the family is the one who, because of mistrust, is refused entrance to the house. As well, there is delayed irony in the scene because Bentham's arrival begins the process that leads to the fragmentation of the household and the disgrace of Mary. So, the intrusions are naturalistic because they suggest the overcrowding of the tenements and the lack of privacy that exists. However, the purpose of the intrusions is also to provide insights into the main characters and to present one of the central conflicts of the play.

Also serving to develop this theme of mistrust is Boyle's initial entrance in Act I. Borrowing from traditions at least as old as Shakespeare and Moliere, O'Casey uses the Boyle family's interrelationships as symbols of the prevailing atmosphere of treachery in Ireland at the time of the civil war. Before we see the Captain, we hear him mounting the steps, "singing in a deep, sonorous, self-honouring voice." In a scene reminiscent of French farce tradition, Juno conceals herself "so that the cretonne hangings hide her from the view of those entering" (p. 9). Once Juno springs from concealment, the craven Joxer thinks only

of flight, while the Captain prevaricates about an imaginary job offer. Of course, the scene works quite well comically, for the audience usually takes delight in knowing that it has helped to "keep the secret" from the comic butt of the joke. There is more to the scene than that, however, for O'Casey manages to underscore the opening line of the play, spoken by Mary: "On a little bye-road, out beyant Finglas, he was found" (p. 4). In Ireland at the time, ambushes were common, and the victims, like Robbie Tancred, were found murdered by former comrades in the fight for Irish independence. Thus, through the presentation of a domestic 'ambush,' O'Casey turns the Boyle household into a symbol of the larger national strife.

Also in the opening part of the play, Mary serves as a choric figure in her recitation of the account of the ambush. In as graphic a manner as possible, Tancred's fatal wounds are related to the audience. This choric function was often used in Greek tragedy, perhaps most notably in Oedipus Tyrannus when the messenger recounts Oedipus' self-blinding. Of course, on the level of Juno's tragic plot, Johnny's violent reaction to the description of Tancred's body foreshadows the revelation of Johnny's alleged culpability in setting up the ambush. Therefore, by playing on the audience's expectation and imagination, O'Casey subtly turns the Boyle household into a microcosm of Ireland.

This theme of mistrust also pervades the opening act of The Plough and the Stars. At the beginning of the act, Fluther Good is installing a lock on the Clitheroes' door. In this scene, the audience sees why Nora Clitheroe may want to establish a private space when Mrs. Gogan shows no reluctance to sign for a parcel which is intended for Nora. Moreover, Mrs. Gogan actually undoes the parcel and tries on the article,

a hat. Since the hat is a present from Jack Clitheroe, Mrs. Gogan's curiosity symbolises an encroachment upon the intimacy shared by the couple. Nevertheless, later in the act, after Nora's entrance, Bessie Burgess' first line in the play is "Puttin' a new lock on her door . . . afraid her poor neighbours ud break through an' steal . . ." (p. 178). So the audience not only sees Nora's motivation for attempting to establish privacy but also learns about the insult that a locked door communicates to the other tenement dwellers. Again, the naturalistic presentation of the lives of the characters serves as both a commentary on Nora's desire for privacy and peace and as an indication of the external forces that will ultimately shatter her dreams.

Near the end of Act I, O'Casey uses an essentially melodramatic prop to further develop the theme of mistrust. During an intimate love scene at a moment when they are finally alone, Jack and Nora are intruded upon by Captain Brennan. Brennan addresses Clitheroe as "Commandant Clitheroe" and claims that he hand-delivered a letter from General Connolly informing Jack of the appointment. When Jack learns that Nora has burned the letter, he physically hurts her. So, what begins as a love scene ends in intimidation and bitterness. O'Casey uses the destroyed letter to present an important theme: the conflict between duty to the homeland, in Jack's case a duty motivated by vanity, and duty to the more immediate home, a duty motivated by conjugal love. Also present is a theme that O'Casey treats extensively in The Silver Tassie: war's disruption of the most intimate human relationships. Nora's motivation is clear: she wants Jack to herself in order to develop the life that she has planned. Jack's, at this point, is ambiguous. Mrs. Gogan has claimed that Jack quit the Irish Citizen Army "Just because he

wasn't made a Captain of" (p. 166), and Nora insists "Your vanity'll be th' ruin of you an' me yet . . ." (p. 189). Of course, Nora's line foreshadows the death of Jack and her own madness. Their bitter parting exchange poignantly belies the true devotion that Nora shows later in the play. As well, Jack's lines foreshadow the fact that he will not return from the eventual insurrection.

> Clitheroe [at door, about to go out]. You needn't wait up for me; if I'm in at all, it won't be before six in th' morning.
>
> Nora [bitterly]. I don't care if you never come back. (p. 190)

Their ultimate parting near the end of Act III is much more poignant when, after he leaves, Nora miscarries, largely as a result of the strain that she has endured while searching the barricades for a full night, attempting to find Jack.

Also in Act I, the audience is constantly aware of the work gang that is repairing the road. The harsh sound "of crowbars striking the setts" (p. 162) foreshadows the sounds of war that intrude upon the lives of the tenement's inhabitants in Acts III and IV. A little later in Act I, just before the Covey's initial entrance, "There is heard a cheer from the men working outside on the street, followed by the clang of tools being thrown down" (p. 169). Mrs. Gogan describes the workers' actions: "There, they're afther formin' fours, an' now they're goin' to march away" (p. 171). These sounds and the description suggest the sound, at the end of Act I, of the Dublin Fusiliers' marching to the ship that will return them to the war zone, as well as the marching of the Irish Citizen Army at the end of Act II. As Professor Ayling suggests, the second march stands as "a defiant 'answer,' as it were, to the parade of

the loyalist troops heard at the end of Act I."[8] While the march and counter-march do relate to each other, the overall effect of their sound shows that the isolated world that Nora desires cannot be established because of the militant urgency, both of the loyalists in defending the oppressor and of the insurrectionists in vowing to cast off the foreign control.

As mentioned previously, O'Casey's focus in The Plough and the Stars includes more than the Clitheroes. The tragedy concerns a group of individuals who witness their world being destroyed by indiscriminate violence. In the words of Vincent de Baun,

> To be sure, O'Casey has not created a tragedy in the classical sense; he has simply created an ordinary group of people whom we see trapped by circumstance. But he has been careful not to distract our attention from the group by the presence of a single dominating individual. It is this 'levelness' of characterization which indicates a part of his first leaning toward expressionism.[9]

The deaths of Clitheroe, Bessie, and Nora's child therefore stand not as retributive terminations of lives marred by fundamental flaws but as symbols of the collective suffering of a city's inhabitants. The ensemble, then, becomes representative of not only Ireland's but also Europe's calamity during World War I. The audience receives reminders of the larger conflict throughout the course of the drama. For example, the Dublin Fusiliers are, as Mollser says, "flyin' off to the front" (p. 190) at the end of Act I. In Act II, Bessie Burgess criticises the insurgents because "they won't lift a finger to help poor little Catholic Belgium" (p. 201) and, in Act III, after the actual fighting has begun in Dublin, claims that the insurrectionists are "Stabbin' in th' back th' men that are dyin' in th' threnches for them!" (p. 220). As a result, O'Casey

keeps the audience aware of the totality of Europe's suffering. As Bobby Smith has claimed,

> The wars he uses, while specifically and historically accurate, are artistic microcosms of the chaos that most modern men inhabit.[10]

One visual effect that, in its transformation between Acts I and IV, conveys the destruction of the characters' world is the exterior lighting. Both acts are set in the evening,

> Yet whereas the external light in Act I is associated with peaceful work (it is 'the flaring of the flame of a gasolene lamp giving light to workmen repairing the street' [p. 162] outside) in the last act it is the hideous 'glare of the burning buildings in the town' (p. 239) which, by the end of the scene, 'flares into a fuller and deeper red' [p. 261]. The detailed parallels--and significant differences--are obviously carefully planned: and the dramatic action completes a ghastly cycle of events.[11]

The exterior light in the first act is also associated with Jack's aspirations. Mrs. Gogan says of Jack's not remaining with the Citizen Army because he was not promoted to Captain:

> He was so cocksure o' being made one that he bought a Sam Browne belt, an' was always puttin' it on an' standin' at the door showing it off, till th' man came an' put out th' street lamps on him. God, I think he used to bring it to bed with him. (p. 166)

In this passage, we see Clitheroe's vanity, at least in the eyes of Ginnie Gogan. However, the subtlety of the dialogue suggests that his military aspirations, symbolised by the belt, conflict with his wife's desires. Although the concluding cliché seems natural on the surface, it suggests the later scene in which Clitheroe's donning of the same belt separates him from Nora.

As well, the lamplighter's preventing Jack from preening suggests

the Covey's later ridicule of Uncle Peter's uniform when Willie claims that Peter is "Lookin' like th' illegitimate son of an illegitimate child of a corporal in th' Mexican army!" (p. 182). Both of these, the Sam Browne belt and the gorgeous Foresters' uniform, serve as external manifestations of the patriotic zeal within the two men. In addition, since Jack and Peter belong to different generations, O'Casey symbolically conveys the impression that the hatred toward the oppressor has been smouldering within Dubliners for some time. Of course, Jack's belt and revolver imply that the time for his battle is near, while Peter's huge sword suggests that his generation's ways are outdated and his patriotism is expressed solely in nostalgic ceremony.

One ironic use of costume in The Plough that ties in with statements made in O'Casey's autobiographies is Brennan's change in apparel between Acts I and IV. The chicken butcher first appears "in the full uniform of the Irish Citizen Army--green suit; slouch green hat caught up at one side by a small Red Hand Badge, Sam Browne belt, with a revolver in the holster" (pp. 187-88). In Act IV, Brennan slinks into Bessie's rooms after "he has changed his uniform for a suit of civvies" (p. 243). His change of clothes is, for the audience, an indication that he is now 'on the run' from the British forces. For O'Casey, the change visually illustrates a prediction's fulfilment. As a member of the early Irish Citizen Army, O'Casey allegedly informed his comrades: "Take off your uniforms . . . . Put on your old duds that make you indistinguishable from your neighbours."[12] His argument, quite reasonable in fact, was that the rebellion would be much more successful if it were fought as urban guerrilla warfare rather than as the pitched battle that Connolly, Pearse, Markievicz et al. had decided upon. In The Plough, then,

Brennan's change from uniform to mufti partially represents O'Casey the artist's vindication of O'Casey the militant nationalist.

That part of O'Casey's stagecraft involves this depiction of his characters' inner selves through external objects is also suggested by other stage properties. At the beginning of Act II of Juno, his detailed description of the setting informs the reader that "Every available spot is ornamented with huge vases filled with artificial flowers" (p. 36). In contrast, the decorations in the Clitheroes' rooms in Act I of The Plough include "a green bowl filled with scarlet dahlias and white chrysanthemums" (p. 161). These details suggest a vast difference in the two families' aesthetic values: the Boyles opt for a quantity of tawdry ornamentation, while Nora chooses a modest display of natural beauty. The inferences that can be drawn from these stage properties are, respectively, the waste of the Boyles' inheritance in that the money is being spent on ultimately useless material objects and the hope of Nora's establishing surroundings that reflect a life somewhat more colourful and durable than the average tenement life. These natural flowers anticipate those of Mrs. Breydon in Red Roses for Me. The contrast between her and Nora is that Mrs. Breydon progresses towards an understanding of the necessity of her son's struggle for decent working conditions and wages. At the beginning of both The Plough and Red Roses, the flowers symbolise the women's capacity for appreciating beauty beyond their drab existence, but Nora is unable to extend that appreciation because of the ultimate selfishness of her dreams. Her refusal to accept the reality of the struggle for independence becomes an escape into insanity. The later play ends on a note of hope even though Ayamonn dies because his struggle continues, while the survivors in The Plough either

bury their dead, are taken prisoner, or become mad.

What further develops the theme of Nora's desire to transcend her reality is the natural imagery in Jack's song in Act I and Nora's repetition of the song in Act IV. Songs are essentially non-naturalistic devices used by O'Casey to underscore the theme of desire in conflict with reality. However, as in the scene in which the coal vendor quickly punctures Boyle's sea-faring fantasy, Jack's song near the end of Act I of The Plough is effectively ended. As Maureen Malone points out,

> . . . the natural images in Jack's song are abruptly terminated by Captain Brennan, whose success in detaching Jack from his wife indicates the power of the forces which threaten the home.[13]

Malone further contends that Nora's reprise in Act IV of Jack's song "emphasizes the unnatural wreck of her mind by man-made violence."[14] So, O'Casey's first use of the song creates a nostalgic pastoral element in which Jack and Nora leave behind the drabness of the tenement for a few moments to enter into one of "the happier transports" (p. 187) mentioned in the last verse. On the other hand, Nora's singing of it in Bessie's run-down and battle-scarred attic flat presents the poignancy of Nora's madness. This armed conflict is one manifestation of reality that Nora can transcend only through the world of illusion that now engulfs her. Also, after she sings the last verse of the song, realistic sound ("A burst of rifle fire [and] the rapid tok, tok, tok of a machine-gun," p. 257) momentarily makes her aware of the fighting. In the ensuing scene, Nora's struggle to summon Jack results in Bessie's death. As Bessie dies before her eyes, the undeniable evidence of Dublin's tragedy shatters Nora as she finally sees the hopelessness of her ever realising her earlier aspirations.

Although Jack Mitchell has argued that the songs in Act II of Juno present "the positive potential of these people, their capacity for living,"[15] perhaps Bernice Schrank comes closer to interpreting O'Casey's intention, especially in her evaluation of the juxtaposition of the party to Robbie Tancred's funeral.

> They use the songs not as an adjunct to, but as a substitute for, real feeling. This point is powerfully brought home to the audience when the tea party songs (sung with alcohol-inspired sentimentality) are set against the authentic emotion of the Tancred funeral hymn.[16]

Thus, the songs become the audible corollary to the visible artificiality of the gaudy plastic flowers.

However, Mitchell does make the interesting comment that, of all the people asked to sing in Act II, "Only Joxer fails to come up to the mark."[17] Again, we see O'Casey's illumination of character through subtle manipulation of circumstance. Obviously, Joxer has a reputation for singing, as is indicated when the Captain demands, "give us wan of your shut-eyed wans" (p. 52). That Joxer makes two false starts without recollecting the rest of the songs subtly reflects his inability to act spontaneously. Throughout the play, as a sycophant or an antagonist, Joxer verbally reacts to Captain Boyle but is not, as the party scene illustrates, able to create. This inability helps us to see just how deeply symbiotic is the relationship between the two cronies. O'Casey's use of songs, then, not only presents themes central to his dramatic vision but it also serves to illuminate the inner nature of certain characters.

Another theme common to these two Abbey plays is the effect of violence and/or squalor on the young generation. Again, O'Casey uses

effective stagecraft to bring out the plight of the young. In both plays, the playwright manipulates patterns of dialogue to show the effects of the peculiar situations in Ireland. In Act II, when Juno asks Johnny what is preoccupying him, he responds, "Nothin', nothin', nothin.'" She then chastises him for not remaining for more than one night in any one place. He responds, "I can rest nowhere, nowhere, nowhere." Finally, exasperated, Juno scolds him for his restlessness. Again, his response is chant-like: "Let me alone, let me alone, let me alone, for God's sake" (p. 41). What O'Casey does in this stylisation of Johnny's dialogue is to introduce a sepulchral tone, especially in the repetition of the negatives, to Johnny's speech. By doing so, the playwright underscores Johnny's realisation of the hopelessness of an informer's situation. The concluding phrase, "for God's sake," again reflects O'Casey's ability to evocatively charge a character's dialogue. A simple cliché, the phrase manages to convey a supplication, since it breaks the pattern of Johnny's repetition. In religious terms, the cliché acts as the 'amen' to a pattern of antiphonal incantation.

A similar pattern of dialogue occurs in Act II of The Plough, when the young insurgents, Brennan, Clitheroe, and Langon, appear in the pub. Near the end of the act, the Figure in the Window speaks of Ireland's foes:

> the fools, the fools, the fools!--they have left us our Fenian dead, and, while Ireland holds these graves, Ireland, unfree, shall never be at peace! (p. 213)

Of course, the implication of this speech is that the Fenians represent sacrificial figures whom the three freedom-fighters must be willing to imitate. O'Casey has his characters confirm this willingness in another

prayer-like sequence:

> Captain Brennan [catching up The Plough and the Stars]. Imprisonment for th' Independence of Ireland!
>
> Lieut. Langon [catching up the Tri-colour]. Wounds for th' Independence of Ireland!
>
> Clitheroe. Death for th' Independence of Ireland!
>
> The Three [together]. So help us God! (pp. 213-14)

Here, O'Casey uses the secular prayer to ironically foreshadow the particular fates of the three characters. In Act IV, Brennan is taken off to be imprisoned in a church; in Act III, the severely wounded Lieutenant Langon is carried on stage, and, in Act IV, Clitheroe's death in battle is reported. Thus, O'Casey uses the non-realistic speech pattern both to convey the insurgents' willingness to sacrifice themselves and to underscore his opinion that the Easter Rising and the subsequent 'troubles' essentially wasted Ireland's young men.

Consequently, both patterns of dialogue as prayer ultimately convey irony. Johnny's incantation reflects despair, not supplication, and it further suggests the hopelessness of the Republican cause in 1922. The insurgents' prayer, full of the desire for martyrdom, may contain a noble sentiment, but, as a device that foreshadows the sacrifice of its speakers in the play and the sacrifice of such comrades in the years that follow the play, it presents the enormity and the futility of the loss of a generation. O'Casey felt that Ireland's struggle for independence caused the loss of young lives and the suppression of the spirit of youth because the church's power was, if anything, increased after Britain's direct influence was cast off. As well, he uses characters such as Loreleen in The Cock and Ayamonn Breydon in Red Roses to indicate the

subjugation of youth to the prevailing national interest in maintaining the status quo.

In The Plough, O'Casey reinforces the ephemeral nature of the ideals for which Brennan, Clitheroe, and Langon suffer. When the insurgents enter the pub, they appear "mesmerized by the fervency of the speeches" (p. 213). The audience has seen a shadowy figure speaking of the necessity for sacrifice throughout Act II and has seen the intoxicating effect that the speeches have on the Barman, Fluther and Peter. Michael Kaufman comments on the orator's appearance:

> as a visual object projected on the stage only as an elusive silhouette, [he is] an extremely effective visual image of the abstract theories that can't or won't take into account the terrifying implications of their premises.[18]

By the end of the play, these "terrifying implications" become apparent in the suffering of the three insurgents as well as in the shattering of Peter's and Fluther's normal lives. O'Casey's message, conveyed through both the visual and aural dimensions of the Figure in the Window, is that rhetoric and gesture, more than strategy and common sense, characterised the fomenters of the Easter Rising. Also, because the Speaker glorifies the larger war being waged on the continent, O'Casey manages to universalise his biting comment on misguided motivations for warfare.

Two young minor characters who display disparate but essentially antagonistic reactions to Ireland's atmosphere of unrest are Bentham in Juno and Rosie Redmond in The Plough. Shortly after Mrs. Tancred's moving prayer, invoking Christ to end the hatred in Ireland and replace it with His love, Juno explains the old woman's particular sorrow in losing her only son. Bentham's callous response is "The whole thing is terrible, Mrs. Boyle; but the only way to deal with a mad dog is to

destroy him" (p. 55). On the surface, Bentham does seem callous, especially in his later abandoning of the pregnant Mary. However, if we see Bentham as the representative of a particular group in Ireland, we see a part of the young Irish middle class inured to violence to the point that, after six years of bloodshed, this group cannot empathise with a lonely, grieving mother. Consequently, Bentham becomes a living example of those Irish who have "hearts o' stone" (p. 55). His interests do not lie with the terms of a treaty but with his self-improvement. As a result, the civil war can only act as a hindrance to his advancement in Ireland, so he wishes that the madness would simply stop.

When we first see Rosie Redmond in Act II of The Plough, she is lamenting the loss of trade occasioned by the patriots' rally. Obviously, the men in Dublin have abandoned all thoughts of physical pleasure in their concentration on nationalist rhetoric.

> They're all in a holy mood. Th' solemn-lookin' dials on th' whole o' them an' they marchin' to th' meetin'. You'd think they were th' glorious company of th' saints, an' th' noble army of martyrs thrampin' through the sthreets of paradise. They're all thinkin' of higher things than a girl's garthers. (p. 193)

Through this speech, Rosie expresses the ironic plight of the street walker: there are a great many customers available, but these men pay no heed to the prostitute's offers. However, it is through her diction that O'Casey manages to connect the martial aims of the patriots with the theme of sacrifice. Essentially, the men at the meeting have spiritual, not secular, goals to attain, and Rosie recognises this fact. As well, her concluding statement reflects the obvious relish that the lower-class Dubliners have in witnessing a spectacle: "It's a tremendous meetin'; four platforms they have . . ." (p. 193). Thus, O'Casey shows that the

street people of Dublin, represented by Rosie, may resent the disruption in their normal patterns of life, but they recognise the importance of the rally. The connection of the marchers with the saints and the martyrs thematically foreshadows the prayer-like chant of the three freedom fighters at the end of Act II, as well as, by extension, suggesting the ultimate temporal failure of the insurrection. As well, the playwright subtly conveys a historical fact. The common people of Ireland did not entirely understand or sympathise with the insurrectionists' cause until the leaders' executions by the English transformed the leaders into patriotic martyrs.

Rosie also provides a sharp contrast to the rather wooden would-be martyrs in the pub because of her immense vitality. At the end of the act, she finds a 'whole man' in Fluther, whose interests do include both the patriotic and the personal. Both characters stand out at this point, for they manage to appreciate the movement, but they do not single-mindedly abandon self-interest. Another dimension to Rosie is her aggression when dealing with the Covey, a single-minded socialist. She very definitely represents a threat to his manhood, and because she does, her character anticipates both Jannice, who shocks the representatives of religion in Within the Gates, and the women in Cock-a-Doodle Dandy, whose gaiety and physical appeal are assessed as manifestations of evil by the men of Nyadnanave.

In Juno, perhaps the most effective use of Roman Catholic symbol, ritual and prayer is O'Casey's characterisation of Johnny Boyle. In Act I, the audience learns that, in his room, Johnny has a votive light burning before a statue of St. Anthony. A predominantly Roman Catholic audience would not miss the significance of the statue, since

St. Anthony is the patron saint of lost articles. At this point in the play, then, the audience begins to speculate about whether the loss is the physical loss of his arm or a spiritual loss. By the end of the play, the audience realizes that Johnny's loss is also spiritual in nature; he has lost faith in the Republican cause, and his betrayal of Tancred demonstrates that he has also lost part of his humanity because of his physical suffering. O'Casey indicates the connection between the loss and the betrayal in Act II when the frantic Johnny flees his room because he has "seen . . . seen Robbie Tancred kneelin' down before the statue . . ." (p. 46). Thus, through the statue of St. Anthony, O'Casey illuminates Johnny's inner struggle to justify his betrayal of a former comrade in arms. By extension, Johnny's association with Irish nationalism and his despair indicate the loss of hope for a united Ireland in the midst of a bitter civil war.

In addition, throughout the entire play, the audience sees the votive light burning before the picture of the Virgin in the Boyles' living room. When the votive light burns out, Johnny's fate is sealed. As Bernice Schrank argues, O'Casey employs a melodramatic symbol to underscore the theme of retribution.

> Behind the melodramatic extinction of the candle stand the Irregulars who vindicate the integrity of the individual action, for better or worse. Johnny's hopes for eternity are an evasion of historicity. acts have consequences in this world.[19]

It seems that, in Christian terms, Johnny's "hopes for eternity" are fulfilled by the extinction of the votive light. For better or worse, Johnny must face God's final judgement, and the extinction of the light simply indicates that his physical life is at an end. In dramatic terms, O'Casey uses the votive light to show that, in Ireland at the time, the

prevailing attitude toward justice derived from the Old Testament's 'an eye for an eye,' not from the New Testament's concept of confession and redemption. Therefore, O'Casey's use of the picture of the Virgin and, as Schrank interprets it, the extinction of the votive light owe more to the essentially pagan tradition of retributive justice that so often indicates man's futile attempts to thwart the will of the gods. In O'Casey's view, one which he develops somewhat differently and more directly in The Silver Tassie, modern man more often lays low his brother than lays down his life for his brother, thus ignoring the basic tenets of the dominant faith.

The one religious ritual and its accompanying prayer that are related to Johnny's struggle are Tancred's funeral and the 'Hail Mary.' Near the end of Act II, Tancred's funeral procession passes the tenement house, and most of the characters rush into the street to observe the spectacle. When Johnny is alone, an essentially expressionistic character known only as the Mobilizer enters the Boyles' living room and informs Johnny that his presence is requested at a Republican inquiry into Tancred's death. The funeral, of course, foreshadows Johnny's own death. It also works as a shock-tactic to disrupt the gaiety of the Boyles' celebration. Thus, the audience undergoes a mood swing from vicariously celebrating with the Boyles to vicariously grieving with Mrs. Tancred. Also, the entrance of the Mobilizer and his sinister threat to Johnny that "You'd betther come for your own sake . . ." (p. 60) introduce an ominous note indicating Johnny's ultimate doom. As Professor Ayling maintains, O'Casey's craftsmanship is in evidence in this scene:

> The use of an easily recognized form of religious ritual brings with it readily accepted associations and emotions and allows the writer to stress openly the values which he wanted to

> realise in the dramatic action . . . . By such means, O'Casey attempted to circumvent the restrictions of naturalistic drama, to give the speeches in each case greater symbolic importance than the speakers themselves were aware of, and to emphasise a more universal significance in theme than was contained in the localised plot of the play.[20]

The funeral, then, acts as a momento mori for Johnny and as O'Casey's comment on both the prevalence of death in Ireland during the 'troubles' and the Irish fascination with death. It is this fascination that causes the majority of the characters to rush out to witness the procession. In The Plough, Mrs. Gogan displays the same morbidity, as do Susie in The Tassie and Jannice in Within the Gates.

Perhaps more important than the funeral in symbolic terms are the curtain lines, the first two lines of the 'Hail Mary.' Again, a Roman Catholic audience would easily understand the significance of the prayer, which begins as an annunciation to the Virgin of the conception of Christ and becomes a supplication to the Blessed Virgin to 'pray for us sinners now and at the hour of our death.' As it applies to Johnny, the prayer's second half, the supplication, is of great importance, especially at this point in the action, when Johnny has been confronted by the Mobilizer. However, as a foreshadowing device, the prayer also functions, in connection with the burning out of the votive light in Act III, as an "inverted annunciation," as W. A. Armstrong points out:

> When Mrs. Madigan enters soon afterwards with the news of Johnny's violent death, the scene takes on the religious quality of an inverted annunciation as Juno stands beneath the picture and the spent lamp and re-echoes Mrs. Tancred's invocation to the Virgin.[21]

Thus, we see O'Casey's use of a traditional Catholic prayer to heighten the grief felt by Juno. As well, the physical symbol of the votive light corresponds directly to two types of spirit; Juno's will to keep the

household together is finally crushed, and Johnny's life is taken.

In addition, as Errol Durbach says, "The play resounds, as with a dominant motif, to the 'Hail Mary,' to frequent invocations to the Mother of mercy, spiritual protectress of her children against the ills of the world."[22] Shortly before the 'Hail Mary' is heard at the end of Act II, Mary and Bentham leave the Boyles' party. At the very beginning of Act III, we learn that Bentham has deserted Mary and that Mary must visit a doctor. The timing of the prayer in the play's dramatic action indicates that the annunciation at the beginning of the prayer has a straightforward significance for Mary.

Actually, the birth motif in both Juno and The Plough works to symbolically convey O'Casey's vision of the type of nation that was born in 1922 and the ways in which that nation differed from the one that the rebels attempted to shock into existence in 1916. At the end of Juno, the Boyle household disbands, with Mary and Juno leaving the Captain. Juno proclaims that Mary's child may have no father, but "It'll have what's far betther--it'll have two mothers" (p. 86). If we accept the child as a metaphor for the nation that emerged after the civil war, then the two mothers represent the dual nature of Kathleen ni Houlihan, the ancient crone and the young beauty, both of whom traditionally rallied young Irishmen to defend the homeland. There is a satiric or, perhaps, a tragic overtone to the symbol, however. During the course of the play, we see Johnny and Tancred killed, Bentham emigrate to England, and Jerry manipulate the labour cause to attain his personal goals. Therefore, the implication of the matriarchal society that emerges is that there are no suitable young Irishmen left to defend the honour of the nation. The civil war has caused death, emigration, and selfishness among the entire

generation. So, while the child in Mary's womb is an evocation of the life force and its continuation in Ireland, the actual young people that we see are either disillusioned or destroyed by the struggle for total independence. Jerry, the one who succeeds, does so by manipulating the principles of the labour movement, not by supporting a general movement for the improvement of the life of the common Irish citizen.

The birth motif in The Plough is even more tragic in its implications. At the end of the third act, we hear Nora scream, and we learn in Act IV that she has given birth to a still-born child. Bessie says, at the end of the third act, that "It's th' fright that's brought it on her so soon . . ." (p. 238). Again, if we see the child as a metaphor for an independent Ireland, then O'Casey's message seems to be that the Easter Rising was too precipitate in its attempt to immediately establish the independent state. Nora, then, as the embodiment of Kathleen ni Houlihan, represents a nation gone mad and shattered by the blood lust that the Figure in the Window so fervently extols in Act II. Indeed, Nora's madness inside Bessie's attic in the fourth act is as visually effective as the background conflagration visible through the window of the same room. The transformation of the exterior light from the gasolene lamp to the spectacle of the burning buildings supports Katharine Worth's contention concerning O'Casey's dramatic technique:

> [O'Casey] took over from Boucicault the melodramatic technique of 'transformations' but he applied them in a modern way, for he was as quick as Yeats to see how the strange world of the interior could be expressed through the subtle treatment of stage scene.[23]

So the "strange world" of Nora's interior is projected outward through O'Casey's handling of the exterior lighting in Act IV. The image of the burning city is extended in the context of the World War because the

Tommies' song, "Keep the Home Fires Burning," reflects the general madness of the times, and this madness claims not only innocents such as the stillborn child but also harmless people such as Bessie.

While Nora's calamity results directly from the violence in Ireland in 1916, Mary Boyle's plight really has little to do with the civil strife in 1922. Also, Nora's madness is a result of circumstance, but the circumstances that surround her can hardly be called naturalistic. Mary, then, is the one character in the two plays whose life seems governed to a large extent by social milieu. For example, in the stage directions to Act I, O'Casey informs us that the circumstances of her life are "pulling her back" while "the influence of books she has read" is "pushing her forward" (p. 3). O'Casey further describes her as torn between the two influences: "The opposing forces are apparent in her speech and her manners, both of which are degraded by her environment, and improved by her acquaintance--slight though it be--with literature" (pp. 3-4). Thus, O'Casey acknowledges the naturalist's credo that a character in literature or a person in the real world is controlled by an omnipresent deterministic universe. However, in the words of Bernice Schrank,

> It is at this point that O'Casey parts company with the naturalists; his early plays emphatically do not illustrate determinism. . . . O'Casey's plays never rest on anything so simple and essentially non-dramatic as a strictly determined universe; they depend, rather, on a tension between the individual will and external forces.[24]

Therefore, we can see that Mary's reading of Ibsen and her attempts to improve her lot by going out with the middle-class Bentham relate directly to Nora Clitheroe's desire for a door that locks and her attempt to keep both the strife between Peter and the Covey and the larger strife of the

rebellion from preventing her from transcending the limitations of her tenement environment. Both women stand out as individuals who cannot accept their positions in life and who actively attempt to break free of an oppressive social milieu. Nora's madness represents an ultimate, if lamentable, escape, but Mary's and Juno's departure from the empty room signifies a true liberation.

At the beginning of The Plough, there is much more hope of Nora's succeeding than there is at the end, not because her determined universe has defeated her but because the violence of the battle for independence has shattered her immediate world. On the other hand, Mary's attempts to transcend the tenement environment seem frustrated until Juno helps her to take the final step away from the indolence and empty rhetoric of the Captain. There is still a passage, however, near the end of the play that indicates that Mary may not completely overcome the strictures imposed by her immediate milieu. In effect, when she recites the verses that Jerry had read in one of his addresses to the workers, she becomes the spokesperson for the naturalist's point of view.

> Then we saw our globe of beauty
> Was an ugly thing as well,
> A hymn divine whose chorus
> Was an agonizin' yell;
> Like the story of a demon,
> That an angel had to tell;
>
> Like a glowin' picture by a
> Hand unsteady, brought to ruin;
> Like her craters, if their deadness
> Could give life unto the moon;
> Like the agonizing horror
> Of a violin out of tune. (p. 82)

So, Mary's physical escape from the tenement does not necessarily indicate that she has not spiritually succumbed to the oppression of a wholly

indifferent fate. Some hope is indicated by the new life growing within her, and by her and Juno's resolve to change their lives. That hope is fulfilled by the fact that the women have abandoned the fantasy and selfishness of their male-dominated existence. Also, Mary's understanding of the forces that can suppress the spontaneous urge to live life fully indicates that she has the necessary basis to rebel against the oppression if she can exert the will to do so.

As is indicated by an examination of Juno and The Plough, O'Casey's artistry, even in his early Abbey plays, is a complex aggregate of theatrical techniques, some as ancient as those of Greek drama, some as modern as those of his contemporaries. From his blending of these techniques and from his obviously conscious use of detail in the stage settings, one can conclude that he sought to artistically express deeply held personal convictions as well as to entertain his audience. Also, the powerful characterisation that Lady Gregory so warmly complimented him on depends to a large extent upon the visual and aural connections that O'Casey draws between his characters and their physical settings. What one must keep in mind also is that the playwright kept developing and refining his stagecraft, often experimenting with elements that he adapted to his consistently expressed themes and his personal vision of the world and its inhabitants. When he moved further away from traditional plot structure, his evocative use of essentially non-realistic techniques such as song, symbol, and unusual patterns of dialogue became both a means of delineating the complexity of his plays' worlds and a way of illuminating the inner essences of his characters.

CHAPTER TWO

THE SILVER TASSIE AND WITHIN THE GATES

After leaving Ireland in 1926, O'Casey became much more daringly experimental in his dramatic writing. By turns, his next full-length play, The Silver Tassie, is symbolic, expressionistic, naturalistic, and realistic. Also, the play's subject matter takes on a more straightforwardly universal significance as he uses the impact of World War I on European society to present the spiritual and physical damage caused by all wars. Although the settings of three of the play's four acts are in Dublin, only one of the locales is a private dwelling. The other two, a hospital ward and the Avondale football club's headquarters, allow O'Casey to exploit specific centres of one community's social activity in his examination of war's destructive effects on any given society. Of course, O'Casey gives similar importance to the pub in Act II and the street in Act III of The Plough to present directly the great upheaval caused in Ireland before and during Easter Week, 1916, but Europe's calamity in World War I is addressed only inferentially in the earlier work. What O'Casey employs to broaden his scope in The Tassie are two major developments in his dramaturgy: the expressionistic characterisation of man as a puppet controlled by two powerful earthly forces, vox populi and capitalism, and the direct and ironic presentation of Christian prayers and rituals. Both of these techniques are anticipated by, for example, the ultimate collective helplessness of the Dubliners in The Plough and Tancred's funeral in Juno, but O'Casey stresses formal elements in The

Tassie to the extent that the characters and their narratives become more representative than specific. The play's dominant themes, armed conflict's fragmentation of social relationships, man's perversion of a religion of peace, and the control of modern man by his immediate environment, reflect O'Casey's recurrent preoccupations. Although the themes remain consistent, the increasing complexity of the combination of theatrical techniques that he uses to illuminate them marks an important stage in the evolution of his unique stylistic contribution to world drama.

Part of the dramatic action in Act I of The Tassie resembles that of his early tenement plays. As Sylvester and Simon argue, Mrs. Foran "runs quickly in" and "comes to the fire, pushing, so as to disturb the two men" (pp. 9-10). This intrusion, as do similar scenes in Juno and The Plough, shows both the lack of privacy in and the interdependency of the tenement community. However, the fire's symbolic value extends the significance of the action. The two men are shaken from their idle complacency by sudden and mildly violent activity, and O'Casey implies visually that the order and certainty of their world is ephemeral. When this scene is compared to the marvellously comic telephone scene in Act IV, in which Sylvester and Simon react to a telephone as though it is of alien origin, O'Casey's point becomes clear. The older generation's world has been shattered by the intrusion of war and by the inevitable progress of civilisation.

A further implication of the fire as the centre of the home concerns Mrs. Foran's need for the Heegans' fireplace. She uses their fireplace to cook Teddy's dinner: overjoyed that her husband must return to the front, she uses her own fire to "boil" the clothes that she will wear to attract the men who remain in the city. The war song "Keep the

Home Fires Burning" that O'Casey closes The Plough with receives a savagely ironic twist through the action and dialogue of this scene, for Teddy Foran's physical appetites suffer frustration while he is at home on leave. As the only young married couple in the play, the Forans replace the Clitheroes of The Plough, and armed conflict separates husband from wife in both plays. However, Nora's frantic devotion to Jack in no way resembles Mrs. Foran's attitude to Teddy in Act I of The Tassie. It may be suggested that the realistic intrusion of Mrs. Foran not only reiterates war's destruction of the marriage bond but also introduces the element of an unnatural opportunism that causes some of the female characters to place secular concerns about the spiritual value of natural affection.

This opportunism is expressed in capitalistic terms as well. Mrs. Heegan's anxiety over Harry's return to the front results partly because she fears that her "governmental money grant would stop at once" if he were to desert. She voices this fear immediately after Susie explains, in the exaggeratedly morbid way that typifies her in Act I, that desertion on active duty "means death at dawn" (p. 18). Also, in Act IV, Harry's overexertion at the football club's dance causes his mother to remind him that "you're gettin' your allowance only on the understandin' that you take care of yourself" (p. 91). In both instances, her concern for Harry's health takes secondary importance to her preoccupation with financial stability. Unlike Nora and Juno, who actively attempt to overcome the restrictions of tenement life through hard work, Mrs. Heegan complacently accepts state support and resigns herself, as do the Down-and-Outs in Within the Gates, to a life of squalor and despair.

In the expressionistic second act of The Tassie, God's will

seems to support this unnaturally mercenary attitude. The soldiers chant "wy'r we 'ere, wy'r we 'ere," and the first soldier quotes his wife's explanation: "'The good God up in heaven, Bill, 'e knows,/ An' I gets the seperytion moneys reg'lar'" (p. 39). Here, O'Casey indicts both church and state for condoning the war. However, one should not condemn the women too hastily, as James Plunkett movingly illustrates in his historical novel, Strumpet City. In the last part of the book, the young labourer Fitz sails down the Liffey on a troopship, relieved that his soldier's salary will ensure the survival of his family. Many labourers of the time, as O'Casey illustrates in Red Roses for Me, in Dublin and elsewhere in the British Isles, endured the poverty that came about as the result of the strife between labour and management during the years preceding World War I. Although O'Casey does not explicitly develop the implication of capitalism's ends being served by the war, the historical reality of labour's plight provides ample evidence for the motivation behind this obsession with economic stability.

Mrs. Foran's tumultuous entrance later in Act I reinforces the theme of the community's disruption. The action resembles slapstick comedy as her maniacal dash from Teddy pitches Sylvester onto the floor, and the two of them scramble under the bed (p. 21). The scene is highly comic, as is the 'domestic ambush' in Juno, but the cut over her eye suggests Teddy's menace and foreshadows his blindness. His abrupt entrance, coupled with his impressive physical size and the hatchet that he carries, transforms the mood into one of menace. O'Casey's ability to manipulate audience response from humour to fear with essentially the same action, a hasty entrance, is impressive; but more important to the symbolic statement of theme is the wedding bowl that Teddy carries. Jack

Mitchell points out that "It is the frustrations, not so much of the war, but of 'normal,' 'peaceful' life that make Teddy crush his silver tassie, the wedding bowl."[1] While Mitchell's point about Teddy's frustrations is arguable since it is not peacetime at this point in the play and Mrs. Foran proves solicitous to Teddy when he returns from the war, his connection between the wedding bowl and the football trophy is well-drawn. Both artifacts represent community celebrations, and both are smashed by those whom the community rejects in the fourth act, the blind Teddy and the crippled Harry. Also, by presenting the destruction on stage, O'Casey effectively demonstrates that war's impact reaches far beyond the lives of those directly inside the war zone.

The audible off-stage violence--reminiscent of the workmen's repair of the street in Act I and the sounds of the battle in Act IV of The Plough--that Teddy indulges in when he smashes the delftware in his upstairs room further stresses the point that the tenement is just as much under siege as is the monastery in the second act. When the cacophony of Teddy's destruction of the porcelain is contrasted to the weird silence of the Howitzer that closes Act II, O'Casey's purpose in using a recognisable setting in Act I, then a nightmarish one in Act II, becomes clear. The audience can more readily identify with the now-familiar tenement locale and its ostensibly realistic characters than it can with the stylised war zone and the anonymous soldiers of Act II. The noise of Teddy's destruction is supplanted by the sound of the victorious football fans, suggesting that the clamour of life continues, whether menacing or joyous, for those at home, while the silence of the Howitzer indicates that the soldiers face the silence of the grave, the cessation of life, at every moment.

Consequently, the setting of Act I and the actions presented in it both resemble and contrast with the similar dramatic elements in the earlier plays. For example, the intrusions in The Plough reach a climax when armed Tommies actually enter Bessie's attic room, the last refuge of the tenement's occupants. The physical presence of armed conflict is set before the audience. In contrast, Act I of The Tassie shows the psychological impact of the war on the Dubliners: Mrs. Foran's 'liberation,' Mrs. Heegan's greed, and Teddy's suspicion and rage. Of course, none of these characters is as profoundly affected as is Nora, for O'Casey, as he moves from the surface realism of the first act of The Tassie to the startling expressionism of the second, forces the audience to concentrate on war and man as archetypes rather than on the suffering of individual characters. The playwright uses her own words to undercut the pain felt by the most physically abused character, Mrs. Foran. Lamenting the loss of the wedding bowl, she claims that she "might have had [it] for generations!" (p. 24). Through this line, O'Casey both emphasises her silliness, thus distancing her from the audience's sympathies, and reinforces war's breakdown of traditions.

According to O'Casey, "the two main implications" of the action in The Silver Tassie are "the horrible nature of war and the fact that nothing done in this life is hidden from the Christian's master--the Lord Jesus Christ."[2] When he presents the war scene, he avoids using realistic techniques that could result in the grandiose spectacle of nineteenth-century melodrama. Instead, the patterns in the action and the setting that dominate Act II are interwoven with Christian ritual and make O'Casey's presentation of warfare transcend immediate reality. Also, the ritual dimension aurally and visually invokes the eternal and universal

significance of both war and religion. It has been argued that one of the German Expressionists' central concerns is with explaining finite man's relationship with the infinite; therefore, they employ symbols, patterns of dialogue and dramatic action that have "precisely this power of expressing on a narrow canvas ideas that have far-reaching implications."[3] As previously discussed, Tancred's funeral in Juno shows O'Casey's use of such techniques to universalise a specific character's (Johnny's) plight. Although such formal experimentation is most evident in Act II of The Tassie, in which O'Casey effectively merges form with content, there is a bold intermingling of religion with war that informs much of the rest of the play.

O'Casey's description of Act II's setting carries definite symbolic value, but not all of the stage design is necessarily symbolic or overtly expressionistic. For example, the "heaps of rubbish" that indicate the destroyed homes, the barbed wire that borders the trenches, and the blasted tree stumps (p. 35) can all be seen as starkly realistic indications of war's effect upon once-fertile land and a vibrant rural community. As well, the green star may acquire its hue from the clouds of mustard gas that so painfully attacked the lungs of thousands of soldiers. Later in the act, the Staff-Wallah's absurdly detailed instructions on the proper method of donning gas masks seem to support this interpretation of the star's colour. However, O'Casey indicates that "Every feature of the scene seems a little distorted from its original appearance" (p. 36). The reading audience, then, realizes that it is experiencing a vision of war, dependent upon "the presence of a 'single-minded consciousness' which holds the whole play together."[4] O'Casey's vision extends beyond the visual effects of such minute

description so that the dialogue and the characterisation of this act serve to extend patterns in Act I and to anticipate elements in the last two acts.

The playwright's concern with religion's significance in war dominates much of the second act, and the juxtaposition of the soldiers' lot to the spiritual significance of the monastery allows O'Casey to comment directly upon the needs of the men and the ineffectuality of Christianity to meet those needs. In the description of the setting, "to the left is an arched entrance to another part of the monastery, used now as a Red Cross Station" (p. 35). The implication is that the monastery, a centre of spiritual succor, has become much more practical in its transformation into a hospital unit. However, O'Casey introduces an ironic dimension to this adaptation when, later in the act, the Stretcher Bearers cannot lay down the wounded since there is no more room in the station. It seems as though the 'quality of mercy is strained' in some sort of spiritual quota system and that religion can offer only so much comfort to its followers when they are intent on inflicting death on too great a scale for its capacity to comfort. The Tommies' use of a Protestant church as a prison for the men in The Plough also suggests the limiting and limited influence of religion in times of armed conflict.

The crucified Christ in Act II of The Tassie, half-detached from his cross and, seemingly, leaning in supplication toward the figure of the Virgin, reinforces the idea that Christianity is beleaguered by the war and seeks comfort. Another ironic juxtaposition occurs when the soldiers return from their twelve-hour stint on transport fatigue. A voice from the monastery intones "Accendat in nobis Dominus ignem sui amoris, et flammam aeternae caritatis" (p. 37). The soldiers immediately

huddle around the real fire, their physical needs more important than the promise of solace from spiritual fire. Again, the practical supplants the spiritual, and the sense of Christianity's impotence in the face of the real needs of man is stressed. Significantly, although the rain falls throughout the act and the soldiers complain of discomfort and fatigue, no member of the monastic order appears to offer any real aid or shelter.

Later in the act, O'Casey uses a pattern of dialogue to stress the spiritual uncertainty of the soldiers and to echo a seemingly innocuous bit of word play from the first act. When the Visitor tries to strike a match on the arm of Christ's figure, the first soldier stops him and the other soldiers' lines move from traditional references to Christ as a spiritual symbol to a suggestion of Him as an actual presence.

> 2nd Soldier. The image of the Son of God.
>
> 3rd Soldier. Jesus of Nazareth, the King of the Jews.
>
> 1st Soldier [reclining by the fire again]. There's a Gawd knocking abaht somewhere.
>
> 4th Soldier. Wants Him to be sending us over a chit in the shape of a bursting shell. (pp. 46-47)

When the fourth soldier is introduced, he is described as "very like Teddy" (p. 37); O'Casey's irony is evident, because Teddy spends the last two acts of the play yearning for the light that he fears in Act II. Also, the personification in the last line suggests that the light of eternal salvation, traditionally symbolised by the death and resurrection of Christ, has become a very palpable danger to the soldiers. As the congregation at the profane service which they conclude by worshipping the Howitzer, the soldiers seem like the early Christians who were forced

to hold services in the catacombs in order to avoid persecution. As well, by extension of the similarity, the war zone becomes a type of underworld that either will not or cannot admit light of any sort. The first soldier's line, in context an ironic deflation of the two preceding lines through its bland prose and an indication of doubt about the omnipresence of God, echoes a similar suggestion of doubt from the first act. When Sylvester and Simon are being harassed by Susie's religious fervour, the two cronies speak at cross purposes.

> Sylvester. People ought to be forcibly restrained from constantly cannonadin' you with the name of the Deity.
>
> Simon. Dubiety never brush'd a thought into my mind, Syl, while I was waitin' for the moment when Harry would stretch the Bobby hors dee combaa on the ground. (p. 9)

The half-rhyme between "Deity" and "dubiety" subtly reflects a doubt similar to the soldiers', and the phrases "from constantly cannonadin'" and "hors dee combaa" effectively link this exchange with the terror of the war zone in Act II. So what the audience hears expressed in the war zone not only reinforces the spiritual uncertainty that Act I introduces but also creates the sense that Act II's setting is in some dark, frightening locale that cannot bear the light of salvation or the light of day. Have the soldiers, then, passed into a realm of despair into which even God's love cannot penetrate?

David Krause has provided perhaps the most accurate comment on patterns of dialogue in Act II when he writes that

> By following the responsive pattern of the Mass at the beginning, and the recurring intonation of Gregorian chant throughout the act, O'Casey sets the traditional rituals of the Church against the terrible rituals of the war in a dissonant struggle between the forces of good and evil. In this manner he was able to develop his anti-war theme as an organic part of his symbolic form.[5]

Not only does the Gregorian chant of the prayer to the gun echo the Kyrie and juxtapose the soldiers' trust in war's machines to the spiritual supplication of the Mass, but the chanting also allows O'Casey to present the total resentment that the soldiers have for the Visitor.

> 1st Soldier [chanting and indicating that he means the Visitor by looking in the direction of the R.C. Station]:
> The perky bastard's cautious nibbling
> In a safe, safe shelter at danger queers me.
> Furiously feeling he's up to the neck in
> The whirl and the sweep of the front-line fighting.
>
> 2nd Soldier [chanting]:
> In his full-blown, chin-strapp'd, shrapnel helmet,
> He'll pat a mug on the back and murmur,
> "Here's a stand-fast Tauntonshire before me",
> And the mug, on his feet, 'll whisper "yessir".
>
> 3rd Soldier [chanting]:
> Like a bride, full-flush'd, 'e'll sit down and listen
> To every word of the goddam sermon,
> From the cushy-soul'd, word-spreading, yellow-streaked dud.
> (p. 43)

The contempt for the Visitor and the chaplain comes through in these lines, and O'Casey's message seems to be that those who treat war as a spectator sport by visiting the troops have no business to meddle. Also, the pattern of speech that O'Casey gives to the Visitor, "the 'telegraph style,' a favorite device of Expressionism made popular by Wedekind,"[6] gives the character an insubstantial quality. When he notices the monastery, he says, "Splendid. Bucks 'em up. Gives 'em peace" (p. 42). Of course, the audience knows that the soldiers gain no comfort from the monastery and that they are anything but enthusiastic after their arduous duty. His single-word comments and his sentence fragments stand as an inaccurate gloss of the real situation in the act. Also, the soldiers' much fuller speeches in the chants show that they have a far more detailed understanding of the Visitor than he will ever have of them. By spouting

jingoistic patriotism, the Visitor discredits himself and, by extension, distorts the understanding of the war by the public to whom he will report his experiences. Thus, O'Casey's juxtaposition of the Visitor's stream of meaningless clichés to the soldiers' trenchant and lyrical chanting produces the impression that people on the homefront receive a completely distorted version of actual events. In the O'Casey canon, the Visitor's precursor is The Woman in Act III of The Plough. She has no conception of the suffering, mental, economic, or physical, that surrounds her. And, like the Visitor when he leaves the scene, she is concerned only with finding the safest way home.

In the war scene the most stylised character is, of course, the Croucher, and O'Casey's use of him and his inverted prophecy further reinforces the connection between religious ritual and war. The Croucher's makeup, his head a skull and his hands those of a skeleton, visually conveys the "dry bones" metaphor in his opening lines. Indeed, the skeletal hands that protrude from the heaps of rubbish make the background to the scene appear as the valley that the Croucher describes. As Cecilia Zeiss suggests,

> The Gloria is ironically juxtaposed with the words of the Croucher's prophecy in which the breath of life is withdrawn from the men of the army. The juxtaposition heightens the blasphemous inversion of life-giving religious faith in the deliberate pursuit of war.[7]

Through the Croucher's appearance and the diction of the Authorised Bible, O'Casey turns religion back upon itself. At this point in the act, the playwright may be doing more, though. If we assume that only the monks are taking part in the Mass, then does the Kyrie not add a further ironic twist? The Church may well be asking forgiveness for its part in the war.

Certainly, the Croucher's prophecy is not instigated by the prophet himself but by the vengeful as well as omnipotent Old Testament God. Retribution seems to be the basis of justice in Juno, but the sheer number of deaths among the warring Christian nations in World War I indicts the entire religion. O'Casey's ultimate point in presenting the monks' mass may well be that, historically, the Christian Church has been either the cause of or the excuse for more human suffering than has any other of man's institutions. The spirit of fighting in God's name has not changed in the twentieth century; man has just become capable of slaying greater numbers with less physical effort.

In the Croucher's speech pattern later in the act there is an interesting parallel. He speaks in the same telegraphic style as the Visitor when the Staff-Wallah appears: "Not able. Sick. Privilege. Excused Duty" (p. 42). By being linked in this way to the Visitor, the Croucher himself seems to be a visitor of sorts, and his elevation puts him apart from the rest of the soldiers. Carol Kleiman seems to suggest this interpretation of the Croucher as a visitor:

> For not only does the demonic portrait of the Croucher reveal the incarnation of the spirit of war in man, but, in so doing, it also reveals the kind of experience which has collided with Harry Heegan, and with many others, in such a way as to change, irreversibly, the patterns of their lives.[8]

So the Croucher's existence is on at least two levels. Because he can interact with the others on the stage, he has some physical life, but because O'Casey elevates him as though he were an observer and links him through the dialogue to the Visitor, he may be somewhat otherworldly. The Croucher's only other speech focuses upon the month of November, the month in which the war dead receive tribute. O'Casey is careful to

stress the middle of November as the Croucher's time of birth, thus making a reference to the inauguration of the observance of Armistice Day. So Kleiman's suggestion that the abstract representation of the spirit of war is present on stage is valid, and O'Casey's stylisation of the character extends his existence so that he becomes the representative embodiment of and the living memorial to those who died in World War I.

The only completely recognisable character in Act II who has appeared before in the play is Barney. He has few lines other than the description he gives of his misdemeanor, which he repeats verbatim for the Stretcher-Bearers after he has told the Visitor the reason for his punishment. His other lines show the same defiance of the military authorities as the story of his "crime" does. We see, then, that Barney still has some spirit, as do the other soldiers, but his tired repetition suggests that he has been forced into a role not just by the circumstances of war but also by the hypocritical masters that he serves. While the "Brass-hat" who catches him stealing poultry is making love with a very friendly citizen of the embattled state, Barney is trying to satisfy an equally basic and certainly more urgent physical appetite. Thus, as he does with the Forans through the symbol of their fire in Act I, O'Casey associates physical appetites with Barney's war experience. By doing so, O'Casey both ridicules the hypocrisy of the puppet masters who control Barney and foreshadows Barney's supplanting of Harry as the home community's paragon of virility and valour.

The repetitive pattern of Barney's speech in Act II also links him with the characters in the more realistic acts. Near the end of Act I, the characters in the tenement as well as the unseen crowd outside repeat the line "You must go back" (p. 31) when Harry suggests that he

and Barney go A.W.O.L. for a night. The choric function of the minor characters frustrates the naturally impulsive nature of Harry, suggesting that he has no control over his actions even away from the battlefield. Earlier in the act, Simon's and Sylvester's glorification of Harry's physical strength, Jessie's and Susie's squabble over his affection, and Harry's vainglorious and prolonged boasting of his part in the Avondales' victory all suggest that he has a larger-than-life existence. The irony of his situation is that he "has given all to his masters" (p. 25) even though those masters rarely have his interests in mind and are individually far below his stature.

In a way, the subsequent treatment of Harry as a creation of the people's imagination strips him of the dimensions of a realistic character. In Act III, after Harry has been identified in the hospital by yet another number, Sylvester and Simon again speak of him, except they now describe his mechanical actions in the wheelchair.

> Sylvester. Down and up, up and down.
>
> Simon. Up and down, down and up.
>
> Sylvester. Never quiet for a minute.
>
> Simon. Never able to hang on to an easy second.
>
> Sylvester. Trying to hold on to the little finger of life.
>
> Simon. Half-way up to heaven.
>
> Sylvester. And him always thinking of Jessie.
>
> Simon. And Jessie never thinking of him. (pp. 58-59)

The pattern of the dialogue reminds us of the soldiers' speeches in Act II, and O'Casey economically communicates the transformation of the Harry of Act I. No longer can he take his place with the "muscled

machines" on the football pitch. The theme of sexual betrayal also carries over from Act I, and Susie's berating of the two old men echoes the opening scenes of the play. In dramatic terms, O'Casey unifies the realistic acts through these actions and the characters, but the cadence and content of the sentence fragments illustrate the transformation of the home community and its relationships by the war.

Later in the act, O'Casey uses another non-realistic element in the dialogue. After the visitors, Mrs. Heegan, Mrs. Foran and Teddy, arrive, the characters speak of Harry's impending operation and alternate between addressing him and speaking about him in the third person.

> Simon [rapidly]. God, if it gave him back the use of even one of his legs.
>
> Mrs. Foran [rapidly]. Look at all the places he could toddle to, an' all the things he could do then with the prop of a crutch.
>
> Mrs. Heegan. Even at the worst, he'll never be dependin' on anyone, for he's bound to get the maximum allowance. (p. 73)

Subconsciously, these characters are reconciling themselves to the loss of the old Harry that they had created through their admiration and are creating the new Harry. O'Casey's use of the third person in their speech makes the dialogue non-realistic in context, and his prefacing of the whole passage with Simon's "God" turns the exchange into a sort of prayer, echoing similar secular prayers in both Juno and The Plough. They want part of the figure that they created back, not for Harry's sake but for their own peace of mind. After the operation proves a failure, when Harry goes to the dance in Act IV, even his father supports the opinion that Harry no longer has a place in the celebrations of the community.

Sylvester. What's a decoration to an hospital is an anxiety here.

Simon. To carry life and colour to where there's nothing but the sick and helpless is right; but to carry the sick and helpless to where there's nothing but life and colour is wrong. (p. 83)

His only worth to the crowd at the dance is as a pathetic artist figure, but the choric function of the minor characters again undercuts even this minor role. Harry is to play the ukelele and sing a spiritual.

Mrs. Heegan. Just as he used to.

Sylvester. Behind the trenches.

Simon. In the Rest Camps.

Mrs. Foran. Out in France. (pp. 92-93, 94, 95)

The repetition of these lines and the consistent use of the past tense produce a lament for the death of Harry the hero. Also, against the full sound of an orchestra and in the midst of a celebration of physical prowess, the tinny sound of a ukelele and the message of a spiritual are decidedly discordant both aurally and aesthetically.

So, much of Harry's character gets its dramatic importance from O'Casey's use of the characters' mythification of him. Even in his own speeches, Harry seems unreal, especially in Act IV when he and Teddy converse in the linguistic rhythms of the King James Bible. His plea at the end of Act III shows him at his most "real." When all of the characters fail to realise his intense need to be treated as simply a wounded man, he abjectly prays: "God of the miracles, give a poor devil a chance, give a poor devil a chance!" (p. 79). Here, the audience may for the first time see the pathos of a wounded war veteran's situation, but O'Casey's curtain lines to the last act effectively turn the mood to

one of bathos.

> Mrs. Foran. It is a terrible pity Harry was too weak to stay an' sing his song, for there's nothing I love more than the ukelele's tinkle, tinkle in the night-time. (p. 104)

By reinforcing Harry's role in the community rather than treating his character as a figure from life, O'Casey denies the audience a cathartic reaction to the young man's degeneration.

Oddly, Teddy's transformation by the war seems to positively elevate his character to an archetypal plane, whereas Harry's transformation follows a process of deflation. In the hospital scene, Teddy informs Harry that Barney carried Harry out of the line of fire, and Teddy tries to realistically assess Heegan's future.

> Teddy. I'm afraid he'll have to put Jessie out of his head, for when a man's hit in the spine . . . . (p. 73)

For his honesty, Teddy is stifled by his wife. In effect, O'Casey gives Teddy the significance of the blind seer Teiresias, in Oedipus Tyrannus. Both blind men relate the truth to the rest of the characters, Teiresias reluctantly, Teddy simply and honestly. Neither Harry nor Oedipus wants to hear the truth, but it is the truth that saves Thebes from the pestilence and finally gives Harry peace of mind when he accepts that his lot is to accompany his fellow sufferers and leave the gaiety of life to those who are whole. Also, Teddy's long speech in the last act, as long as the actor speaks it simply, without self-pity, approximates prose poetry far more effectively than Harry's ranting.

> Teddy [with a vacant look towards them]. Sylvester--Simon--well. What seest thou, Teddy? Thou seest not as man seeth. In the garden the trees stand up; the green things showeth themselves and fling out flowers of divers hues. In the sky the sun by day and the moon and the stars by

> night--nothing. In the hall the sound of dancing, the eyes of women, grey and blue and brown and black, do sparkle and dim and sparkle again. Their white breasts rise and fall, and rise again. Slender legs, from red and black, and white and green, come out, go in again--nothing. Strain as you may, it stretches from the throne of God to the end of the hearth of hell. (p. 89)

The most important line is that he "seeth not as man seeth" because the images that he focuses on in his inner vision are as vividly expressed as they are remembered. He may actually see nothing but darkness, but his imagination has not dimmed. Teddy's transformation from a raging primitive in the first act to a self-controlled, courageous and lyrical character in the last stands as a comment on the potential of man to reconcile himself to hardship.

In general, it may be suggested that when O'Casey broadened his focus to encompass a world at war, he also increased his arsenal of techniques. He had always been able to visually and aurally present the external influences on particularised communities, but the evocative dramaturgic elements of light and sound primarily communicated the specific concerns of and influences on the chosen locale. In The Tassie, his blend of Christian symbolism and images of the stark reality of war in Act II, combined with the non-specified wasteland in which the action takes place, universalises his anti-war theme. As well, the anonymity of the characters in Act II removes them from the specific temporal and spatial confines of the European war and places them among the millions of men who have fallen with the firm belief that Christ was with them. This anonymity and traditional sacrifice are summed up in the act when the first soldier quotes the authorities' response to the soldiers' question "Wy'r we 'ere?"

1st Soldier [chanting].
"You're 'ere because you're
Point nine double o, the sixth platoon an' forty-eight
battalion,
The Yellow Plumes that pull'd a bow at Crecy,
And gave to fame a leg up on the path to glory;
Now with the howitzers of the Twenty-first Division."
(p. 39)

Perhaps O'Casey's most impressive experiments are in this type of characterisation and in the transformation of central characters into representative types. The expressionistic patterns of dialogue serve the purpose of keeping the audience off balance so that it cannot fully sympathise with the characters as it had been able to do in the tenement plays. When a playwright can successfully distance his audience from his characters, he has a freer hand to use them as vehicles for thematic statement. Surely, in the case of Harry and his inability to control his own image and fate, partly because of the myth-making community and partly because of the authorities that dictate his actions, O'Casey has produced the image of modern man as puppet.

O'Casey's formal experimentation led him next to attempt a sustained expressionistic style in Within the Gates. The dialectic of the play owes much to the German Expressionists' and Strindberg's 'station dramas,' which, Joan Templeton notes, were adapted from the medieval morality plays.[9] Templeton goes on to aver that O'Casey inverts the didactic message of the morality plays because the Everyman figure, Jannice, is won by "the physical expression of life, symbolized through dance and song"[10] rather than by one of the many representatives of religion that she encounters. However, Jannice's death in the fourth scene has very ambiguous overtones, and the audience cannot be sure

whether she has entirely abandoned the hope for traditional religious salvation. Unlike other station dramas, such as Strindberg's A Dream Play, O'Casey's Within the Gates has a consistent locale, although many of the details of the setting change. As well, much of the content locks O'Casey's play into a particular historical setting, thus allowing the playwright to comment effectively on the Great Depression of the 1930's. Like The Tassie and to a lesser extent The Plough, then, Within the Gates contains non-realistic techniques, symbolic characterisation and stage design, and stylised dialogue. Thematically, O'Casey remains consistent in his critique of organised religion, his treatment of the modern individual's manipulation by earthly and spiritual powers, and his assessment of war's effects even on peacetime society. One important theme that is present in the earlier plays and takes on a much greater significance in this one is art's power to transcend confining secular values and, to an extent, supplant religion as a source of spiritual comfort.

The front curtain for the play, designed to represent the bars that open and close on the gates of the park, has been interpreted as a device "used to extend perspective. It represents the panorama of the London park within which the smaller scene is set."[11] Indeed, O'Casey informs us that what the audience sees behind the slope in the centre of the stage is "the spaciousness of the Park behind" (p. 117). However, the curtain also stands as a limitation of physical space. There is an insularity to the play's setting, one which suggests that the park is a microcosm of the world. Otherwise, the characters who suffer should be able to, as the women in Cock-a-Doodle Dandy are able to, simply leave behind the sources of torment. Through the device of the barred curtain,

O'Casey also indicates to the audience that it must accept a self-contained play world rather than try to interpret realistically the actions or characters that are presented. Thus, the playwright uses the curtain both to inform the audience of the setting's significance and to discourage the audience from a too-literal understanding of the play.

The one visual effect that dominates every scene is the figure of the war memorial. In Scene I, O'Casey describes it as "shrinking back from the growing interests brought into being by new life and her thrusting activities." In springtime, the memorial's colour is grey, which, set against the blue of the sky, gives the memento mori a spectral quality as though it is fading away to make room for the abundance of new life. Significantly, the statue has "skeleton-like hands" and can "be seen only from the waist up" (p. 117). The connections to the Croucher and Harry of The Tassie are both evident in this description. Its importance to Within the Gates is suggested after the chorus' song, a celebration of the fertility of spring, has ended and the Chair Attendants enter.

> A connection between the physical deaths of the war and the spiritual death facing England is made by the khaki color of the Attendants, who are truly dead in spirit and also ripe for physical death.[12]

Very early on, then, O'Casey presents the major tension in the play. The celebrants of life and nature contrast sharply to the hobbling Attendants, whose first words are complaints about their physical ailments. The Older One mentions that he always chases the Dreamer from the chairs, and the Young One protests against the singing: "'En this singin' gets me dahn. 'Eartless for a crahwd to sing when a man's in misery" (p. 120). This theme of life's vibrance in conflict with those who cannot partake

in joyous celebration is also present in Act IV of The Tassie, but Harry eventually reconciles himself to his inability and resolves to face the future courageously. The physical decrepitude of the Attendants is similar to Harry's, but the lack of aesthetic appreciation characterises this symbolic couple and makes them candidates for the ranks of the despairing Down-and-Outs who actually do claim them in Scene IV.

The war memorial at the beginning of Scene II, set in summer, appears as "a giant clad in gleaming steel." The colours of the setting reflect the richness of summer in "golden glows, tinged with a gentle red" (p. 149). However, there is a hint of ripeness, for the grass contains some of the golden yellow. Reflecting this ripeness, the people in the park are singing lustily in an appeal to all who are in offices, churches, and government buildings to emerge from these dark places and bask in the sunshine. The statue appears as a colossus, a man in the full power and beauty of youth. Of course, it will not become animate, but the transformation implies that the sun possesses restorative powers, and this implication carries through the song. When the song ends, one of the representative characters, the Man wearing Trilby, seizes upon the appeal to the church-goers to leave "the dimness and gloom of the churches" and condemns the song: "An 'eathen song! Say wot you like, you'll find every man at 'eart is religious" (p. 150). The Atheist immediately argues that intellect can free man from his dependence on God. The debate becomes general when the Bishop and the Man with Stick join in, but O'Casey has very economically introduced three of the dominant viewpoints of the play: life as a purely sensual experience, life as a scientific quest, and life as a spiritual preparation for an eternal afterlife. The wondrous transformation of the statue, the ripening of

nature, and the increasing number of tensions in the play offer proof of O'Casey's conscious manipulation of stage effects to show the complexity of the forces that are influencing Jannice.

By Scene III, the autumn evening scene, the memorial has become "a deep black against the crimson hue of the sky," the tree trunks are bronze, and the leaves have the autumnal colours of red and yellow. The fading light leaves only a faint touch of golden yellow on the horizon with a layer of purple and mauve above. The colours of the dying year, interlaced with the royal purple, suggest the twilight of the British Empire, and this implication is reinforced by the opening song, "The Land of Hope and Glory," when it fades as Jannice and the Dreamer enter. The statue's stark black makes it a looming, sinister presence, perhaps suggesting that the first world war led to the decline of the nation. Also, the first speech of the scene, the Older Attendant's, reflects the atmosphere of decay: "'Land of 'Ope en' Glory'! There's not much of the glory left, en' none of the 'ope" (p. 176). After the two drowsing attendants hold a lethargic, ultimately pointless discussion on economics, Jannice and the Dreamer speak of the joy that they have shared.

> Young Woman. I shouldn't have taken the wine, Dreamer. It has made me unsteady, inclining me to see the world fairer than I should.
>
> Dreamer. It was good wine, then. You see clearly, for wine is the mirror of the heart.
>
> Young Woman. I feel uneasy, feeling so much joy. (pp. 177-78)

The mood of the scene shifts from the Attendants' despair and lethargy to the young couple's happiness and hope. However, O'Casey illustrates that Jannice still has not completely adopted the Dreamer's belief that "joy can give you peace," as he says shortly after the above exchange. She

feels guilt as well as happiness and mistrusts her own hopeful opinion of the world. Since this is the scene in which Jannice ultimately expresses her new-found confidence in herself and defiance of all but the Dreamer's beliefs, the changing colours of the autumn leaves take on a particular significance by foreshadowing this internal change. The atmosphere of decline also directly relates to her, for her illness becomes serious, but she now has the personal strength to defy it as well as the other characters. So, as the external conflagration in Act IV of The Plough signifies Nora's madness, the transformation of the setting in this scene reflects Jannice's internal transformation.

The sky in the setting of the last scene is now "a deep black" with "a rich violet, deepening to a full purple hue" at the horizon. Again, the decay of the Empire is suggested by the colours. The memorial's head and shoulders, now lit by an electric light, "glow like burnished aluminium; and the bent head appears to be looking down at the life going on below it" (p. 203). The statue's relationship to the scene directly contrasts the "shrinking back" of its appearance in the spring scene. The illusion of animation suggests that the memorial's proper element is the bleakness of winter, and the spectral appearance caused by the bright glow anticipates the reference to the Bishop as "'Amlet's ghost" (p. 204). Old Hamlet appears to his son in full battle regalia, and the Bishop's garb makes him a soldier of Christ; in addition, the Bishop is Jannice's father. O'Casey, then, charges the memorial with a great deal of significance in this scene, and the music that begins it, "The Last Post," directly relates to the statue and foreshadows Jannice's death. As well, the fourth scene reveals that the Bishop has progressed enough spiritually through the play to remember his true vocation.

> Bishop. Even if she ceased to be my child, she, nevertheless, remains a child of God; she still has her claim to the kingdom of heaven. I must not forget that now; I must never forget that again! (p. 204)

The reference to the Bishop as resembling a spirit helps to explain his recovery of a sense of duty to all souls, not just those that belong to the "respectable" people represented by his sister. The memorial's appearance as a silent watcher in this final scene, reminiscent of the Croucher's presence throughout Act II of The Tassie, suggests the presence of a spiritual overseer of secular origin, and it is a symbol of human sacrifice for the protection of the world that surrounds it.

The colours of the settings and the alterations in the war memorial guide the audience through the shifts in thematic focus. Also, the close relationship between these visible elements and the songs that accompany them allows O'Casey to create an evocative atmosphere that coincides with the content of the characters' speeches.

O'Casey's choice of the form of the morality play gives him the opportunity not only to present representative types in contact with his central character but also to provide effective social commentary on the limitations of any person who adopts an overly single-minded approach to life. In the course of the play, we hear these types speaking of, as well as to, Jannice, and gradually we come to understand the shortcomings of each of their attitudes to life. In Scene I, Jannice's step-father, the Atheist, speaks to the Dreamer about her past. Raised in a convent by vindictive nuns who "paid her special attention" because she was illegitimate, she was chiefly taught the horrors of hell and the danger of committing even the most minor sin. The Atheist then describes his contribution to her education, and the Dreamer states his own essential

principles.

> Atheist. Then I delivered the child from the church institootion, sayin' I was the father. I did my best for 'er, takin' awye a supernatural 'eaven from over 'er 'ead, an' an unnatural 'ell from under her feet; but she never quite escaped. D'ye know, one time, the lass near knew the whole of Pine's Age of Reason off by 'eart!
>
> Dreamer. And did you bring her into touch with song?
>
> Atheist. Song? Oh, I had no time for song!
>
> Dreamer. You led her from one darkness into another, man. [He rises and walks about--angrily] Will none of you ever guess that man can study man, or worship God, in dance and song and story! (p. 124)

The balance between "supernatural" and "unnatural" in the Atheist's speech effectively shows what he has not taught her: an appreciation for the natural world. Also, the implication of his influence is that, under it, Jannice went from having too much spiritual influence to having none at all. The other important suggestion of the Atheist's speech is in the last phrase. One may know something "off by heart" without ever deciphering its essential meaning. The important contrast between the Atheist's reliance on reason and the Dreamer's love for artistic expression is that the Dreamer's pursuits are not ends in themselves. He cites "the study of man" and "the worship of God" as his goals, and the arts that he espouses serve as methods through which to achieve these goals. So we see that the Atheist lacks a sense of proportion in his obsession with reason, while the Dreamer maintains a balanced conception of man's endeavours. The Dreamer's exchanges with the Atheist and the Bishop anticipate O'Casey's presentation of the idealistic Ayamonn Breydon in Red Roses for Me. Breydon also asserts the value of viewing life from several perspectives rather than a single perspective when he argues with

the characters that O'Casey uses to express various political and religious stances.

Two encounters later in Scene I of Within the Gates allow O'Casey to comment on the specific historical setting of the play. When Jannice asks the Atheist to take her in, he adamantly refuses to give her any support. She explains that her stay with him will be brief because she has planned to marry the Gardener.

> Young Woman [humbly]. It will be only for awhile, Dad, for I'm going to marry the Gardener. He's not much, but, at least, he is safety, and, maybe, peace too.
>
> Atheist [impatiently]. For Gord's sike, put 'im aht of your little 'ead, girl! 'E 'as as much intention of marryin' you as I have.
>
> Young Woman. We're to go to a dance to-night, and afterwards we'll settle everything.
>
> Atheist [positively]. I'm tellin' you all 'e wants is a good 'en warm time free o' cost. (p. 142)

The Atheist's brutal shattering of Jannice's illusions shows his inability to understand her need to believe in some sort of escape from her poverty, as does his refusal to give her a temporary home. The more pertinent reference to the Depression is his suggestion of her worth on the open market. When Jannice talks to the Gardener and tells him of her desire to settle down and raise a family, she speaks in the same terms.

> Young Woman. There will only be our two selves--for awhile; we needn't have a kid till we can afford one. [Appealingly] You will, you will, Ned; this means everything to me, everything.
>
> Gardener. A kid! Oh, be sensible, woman, for God's sake! We can't talk of these things here.
>
> Young Woman [vehemently]. Oh, be a man, Ned, be a man, and, if you want a thing, take a risk to get it! I want something for what I mean to give. Answer me--is it yes or no!

Gardener [roughly removing her arms]. Buzz off, I tell you. I'll see you to-night.

Young Woman. Answer the question: yes or no, yes or no, yes or no!

Gardener [with a shout]. No! (pp. 146-7)

Here, she offers her body, the only possession she has that he wants, in order to obtain security. His rejection of her is even more brutal than the Atheist's (both are named Ned), and she reaches her nadir when the Policewoman arrests her for soliciting shortly afterwards. Ultimately, the presentation of Jannice's position in society is naturalistic. O'Casey juxtaposes her apprehension by the Policewoman to a folk-tune, "Haste to the Wedding," at the end of the scene. The non-naturalistic presentation of an epithalamium at this point in the play, after Jannice has lost the two men whom she pleaded with to help her, implies that the entire play world is mocking her. The striking contrast between the control of Jannice by not only her worth on the open market but also the power of secular authority and the joyousness of the folk tune effectively illustrates the opposing influences on her. She yearns to ultimately break free from the oppressive squalor and take part in the natural gaiety of life. She is in this respect somewhat like Rosie in Act II of The Plough, but Rosie ultimately rises above the abuse she receives from the other characters; at the end of the act, by singing the bawdy song, she indicates her ability to enjoy the sensuality of her profession.

In the balance of Within the Gates, Jannice's most significant encounters are with the Bishop and the Dreamer. The Bishop's purpose for coming into the park is "to show to all he meets that he is an up-to-the-present-minute clergyman, and that those who wear the stole are, on the whole, a lusty, natural, broad-minded, cheery crowd" (p. 127). In Scene I,

we see him argue with the Atheist and discuss nature with the Policewoman and the Attendants. However, in Scene II, his first long exchange with Jannice certainly shows that his enthusiasm for mingling with the common people is mostly pretense. She seeks his aid, trying to convince him to make the Gardener marry her at once because she is in poor health. He misinterprets her desire to marry at once, after trying to put her off with lame excuses. At first, he claims that he helps only those he knows; then he assumes that she is pregnant and rebukes her for seeking aid only out of guilt for past indiscretions. Thus, the clergy appears superficial, since the Bishop denies aid to someone who sincerely seeks it, and he seems coarse-minded because he immediately assumes the worst. Jannice persists, but he threatens to summon the police, refusing to recognise his spiritual responsibility in order to hide behind secular authority. The Bishop contrasts with the Rector of Red Roses for Me, who carefully maintains the limitation of his authority, and with Father Domineer of Cock-a-Doodle Dandy, who stands as the arbiter of both secular and spiritual matters in Nyadnanave.

Juxtaposed to the Bishop's cowardice and spiritual bankruptcy are the Dreamer's boldness and sincere attempt to bring her some joy. The Dreamer stops Jannice's mother from striking her and offers to see the Young Woman home. When he offers her a song in exchange for lovemaking, Jannice again asserts her market value.

> Young Woman [a little scornfully]. A song! A puff of scented air! You're out on the hunt for bargains, young man. Go with a priest for a prayer and with a poet for a song! It's a poor offer, young sir. (p. 170)

Although at this point she rebuffs the Dreamer, her addresses to him begin to reflect a romantic tendency as she calls him "young sir" and

"young singer" and refers to herself as a "pretty little maiden." After the Dreamer sings his song to her, her dialogue becomes even more poetic, suggesting that, though she may not be aware of it, he has had a profound effect on her. She chooses to leave with the Salvation Army Officer rather than with the Dreamer, but her addresses to the former are charged with lyricism.

> Young Woman [gaily]:
> Good morrow, good morrow, young sir;
> Let's sanction this bold, sunny weather,
> By lying aside in the shade,
> And cooling warm feelings together!
>
> S.A. Officer [seriously]. God's blessing on you, sister, though your thoughtless manner is fashioned to the woe of the world.
>
> Young Woman [putting her arms round the neck of the Salvation Army Officer--recklessly]. Oh, come out of the gloom for a moment, dear! Come into the sun, and kiss me with the kisses of thy mouth! (p. 173)

The last speech echoes the opening song of the scene, and the desire for sexual release matches the lusty manner in which the song is sung. Her aggressive appeal here is very like Rosie's attempted seduction of the Covey, another single-minded ideologue. Although the Salvation Army Officer's dour responses repel Jannice, he offers her "peace that is perfect, and peace everlasting" (p. 174). Her last words in the scene, however, are addressed to the Dreamer. The stylisation of her dialogue and the natural imagery both reflect Jannice's growing acceptance of the Dreamer's concept that art and nature can supplant religion as a source of spiritual comfort.

In Scene III, the Bishop, having realised that he is Jannice's natural father, attempts to help her, but she avoids him and, in defiance of his presence, dances suggestively in front of the other characters.

When she collapses from exhaustion, the Bishop tends to her and they again converse. But in this encounter, it is she who puts him off by mocking his religion and accusing him of favoritism when he will not help the Attendants. The clergyman finally gets past her defenses and reveals his offer to her: placement in the hostel of a "pious Sisterhood." Of course, the Young Woman, remembering the horrors of her childhood in the convent, scorns his offer and breaks into a dance and song. Her song espouses the carpe diem attitude to life.

> Young Woman [singing]:
> Life is born and has its day,
> Sings a song, then slinks away;
> Speaks a word--the word is said,
> Then hurries off to join the dead!
> Ha, ha, ha, you and me, till we both have ceased to be,
> Sling out woe, hug joy instead,
> For we will be a long time dead!

In contrast to Jannice, the Down-and-Outs, "grey, vague figures of young and old men and women, hopelessness graven on every grey face" (p. 195), pass by at the rear of the stage. The monotonous drum-beat that accompanies their marching and the chant of their despair stand in antithesis to both the liveliness and joy of her song. This contrast between the exuberance of Jannice and the listlessness of the Down-and-Outs anticipates the two processions at the end of Cock-a-Doodle Dandy. The black rug which covers Julia conflicts with the gay colours of the emigrating women's robes, and the silence of the troup that accompanies Julia reflects the despair in Nyadnanave. The counterpoint to this silence is Robin's love song to Marion which closes the play.

O'Casey uses the dirge of the Down-and-Outs not only to counterpoint Jannice's celebration but also to make a trenchant comment upon the decay of society in this autumn scene. Jack Mitchell argues that

> Herd-passivity, the abandonment of the will to resist, is the aim and end of this society and its protagonists. . . . [T]he Depression here becomes a metaphor epitomising the essence of life under 'normal' (undepressed) conditions in this society. 'Peaceful' everyday capitalism emerges as as great a danger to humanity as war itself.[13]

Claiming that Jannice will be one of the desperate figures when she becomes old, the Bishop resumes his plea. However, she remains resolute in her defiance of him and indicts religion's condoning of the unjust capitalist society.

> Young Woman [tonelessly, but defiantly]. When youth has gone, when night has fallen, and when the heart is lonely, I will stand and stare steady at a God who has filled the wealthy with good things and has sent the poor empty away. (p. 197)

O'Casey reinforces this concept that both church and society are to blame for the Down-and-Outs' condition because, of all of the characters on the stage, the Atheist is the only one who does not react to the march and the drum-beat.

Scene III contains one last reversal in Jannice's actions. At the end of the scene, the Salvation Army comes on, and the young officer approaches Jannice, urging her to come back into the congregation. She seems to capitulate, but only out of fear of hell, not out of love for the God they pray to. At the moment that she pleads for peace from the Army, the Dreamer appears, and his song to Jannice increases in volume as he summons her to his side. She goes to him, slowly at first, but then runs into his arms, and they exit. She chooses the vitality that the Dreamer represents over the Army's promise of peace that involves the suppression of the natural gaiety of young life.

Jannice's death in Scene IV suggests the possibility of a reconciliation between the Bishop's religion and the Dreamer's affirmation

of the life force. After imploring the Dreamer to go for the Bishop, Jannice confesses that she has much to answer for before she dies, and the Dreamer offers her a secular absolution of sorts.

> Dreamer [vehemently]. Not you, fair lass; not you! A few smiles bestowed on the unworthy is all that you have to answer for. It is those who disordered your life with their damned whims; those who have left a lovely thing lonely and insecure; who have neglected to nurture the rare: it is we, dear lass, who will have to answer for all these things! (p. 222)

This speech indicates that the Dreamer's concept of the ultimate sin is to neglect or deny the natural beauty in life. He also includes his pursuit of her in the "damned whims," suggesting that he has transgressed and, because of his sense of morality, must atone for his abuse of her. Shortly after, the Bishop's Sister, now the only representative of the type of faith that the Bishop originally possessed, showers her vitriol upon the dying Young Woman as well as on the Old Woman.

> Bishop's Sister [venomously]. The pair of you ought to be stretched out naked on the ground so that decent women could trample the life out of you! (p. 225)

She then rejoices when the Down-and-Outs approach, feeling that the two sinners will become part of the grey, despairing mass. This satisfaction taken from the suffering of others perverts the precepts of Christian charity and forgiveness. Her words suggest the demonic dance of Foster and Dowzard in Red Roses. The two Orangemen trample Ayamonn's cross of daffodils because they feel that it is a Roman Catholic decoration. Of course, by this point in Red Roses, the cross has also become a symbol of Ayamonn's sacrifice for his fellow workers, so the dance can be linked to the Bishop's Sister's total misunderstanding of religious tolerance.

When the Bishop enters, he asks God to pardon those who are

about to join the Down-and-Outs, indicating the spiritual growth that he has experienced throughout the play. Oddly, though, he makes no effort to stop the despairing crowd from claiming Jannice; indeed, he condemns her to their company. With the Dreamer's encouragement, Jannice uses her last strength in a dance of death, affirming the vitality of the Dreamer's philosophy of life. It is at this point that the Bishop attempts to reconcile his religion to this philosophy by interceding for her.

> Bishop [prayerfully as they dance]. O Lord, who taketh pleasure in Thy people, let this dance be unto Thee as a merry prayer offered by an innocent and excited child! (p. 229)

Jannice's making the sign of the cross at the point of death symbolically represents the reconciliation between the two forces which dominate her existence, but O'Casey gives no indication that these forces can successfully harmonise in life. The symbolic sunrise that closes the play suggests the continuation of life, but the spiritually dead Down-and-Outs remain on stage as does the Bishop. As far as Jannice's salvation is concerned, perhaps O'Casey borrowed more than the form of the 'station drama' from Strindberg. According to Evert Sprinchorn, Strindberg adopted Swedenborg's "idea that heavenly justice is not a matter of redemption but of a scrupulous balancing of accounts" and it "furnished Strindberg with a scheme for resolving the conflicts in his dramas."[14] O'Casey, then, by having Janice affirm both the aesthetic and spiritual ideals before she dies, may present her as reaching just such a balance. As well, there seems to be some hope for organised religion because the Bishop transcends his original petty and self-satisfied conception of his vocation.

What O'Casey attempts in Within the Gates is the study of an

Everywoman figure whose quest is for spiritual peace. The characterisation shows another step in the development of his dramatic style because he manipulates the concept of the representative type. Jannice does have the dimension of representing modern woman under the control of powerful forces, but she also exhibits a great deal of free will in her adoption of different approaches to life. For example, she has a market value because of her physical beauty, but the beauty also gives her an aesthetic value, so she can escape the role of prostitute. The Bishop, at the same time a representative of the limitations of the clergy and a concerned but neglectful father, comes to a new realisation of his responsibility to mankind through his relationship with his daughter. At the end, his grief is ambiguous: does he mourn her as his daughter, or does he mourn a child of God? His spiritual growth partly causes this ambiguity because he can accept individuals as souls, not as people he can or cannot help depending upon how well he knows them. The alterations in the war memorial and the changing colours in the set design both visually suggest the characters' and the play world's decline, and the songs that are associated with the symbols and colours comment directly upon the stages of this decline in separate scenes. The one important theme that receives extensive treatment and is of central concern in most of the later plays is the tension between the stultifying forces that seek to suppress life and the vibrant forces that celebrate life. As is evident in Within the Gates, the conflict can lead to powerful clashes and, in the Bishop's case, significant revelations.

CHAPTER THREE

RED ROSES FOR ME AND COCK-A-DOODLE DANDY

After Within the Gates, nearly every one of O'Casey's full-length plays is set in Ireland. Both Red Roses for Me and Cock-a-Doodle Dandy contain elements of stagecraft that echo techniques in his earlier work. In Red Roses, O'Casey turns his attention to the class struggle and once again uses Dublin as his setting. As well, his locales again alternate between the private dwelling, the Breydons' rooms in the first two acts, and the public settings of a bridge over the Liffey in Act III and St. Burnupus' churchyard in the last act. A significant difference between this play and The Tassie is that the churchyard stands as a still centre surrounded by the sounds of the strikers' battle with the police. The monastery in Act II of The Tassie offers no peace to the soldiers, but Sheila and Mrs. Breydon both receive spiritual comfort at St. Burnupus. Also, just as O'Casey distorts characters and employs dramatic techniques in The Tassie to make World War I representative of all war, he manipulates elements of stagecraft to extend the significance of the dramatic action of Red Roses. For example, one important element in the author's notes at the beginning of Red Roses is the inexactness of the time. O'Casey sets the play "A little while ago" (p. 126), an indication that, although one could claim that the play focuses upon the labour strife of 1913, the particular confrontation that he depicts has a more sweeping historical significance than did any single event. Also, by leaving the temporal setting unspecified, the playwright is able to suspend the perspective of

time in order to incorporate social commentary upon the Ireland of the 1930s and 40s, as well as to develop the archetypal dimensions of his central character. In regard to technical devices, O'Casey again employs representative character types to delineate social stances, symbols to evoke the inner lives of certain characters as well as the actual and mythological concerns of the play world, and song and dance to present the central tensions and fervent desires of both class and individual. The ultimate vision of Red Roses, in contrast to the Cock's pessimism, is one of rejuvenation through revelation, and O'Casey's expressionistic third act, his most direct employment of the visual projection of the "single-minded consciousness," informs both the play's other characters and the audience. Because of the ultimate death of Ayamonn and the triumph in apparent defeat that it represents, O'Casey provides a more poignant and more powerful statement upon class strife than he had through the workers' fictitious victory in The Star Turns Red.

The representative types that O'Casey uses in Red Roses allow him to depict, as he does in Within the Gates, prevalent social stances and spiritual concerns. An important development in this form of characterisation is that the playwright presents other characters who mitigate the extreme positions that these types take. For example, Roory O'Balacaun, the "zealous Irish Irelander," is both xenophobic and pedantic in his nationalism. When he first enters in Act I, Brennan and the singer are performing Ayamonn's song, written for the Minstrel Show whose proceeds will serve as strike relief. Instead of gratitude for the gesture of solidarity, Roory expresses contempt.

> Roory. I'm one o' th' men meself, but I don't stand for a foreign Minsthrel Show bein' held, an' the Sword of Light gettin' lifted up in th' land. We want no coon or Kaffir industry in our country. (p. 150)

Here he shows the racial bigotry that marks his Irish nationalism and alienates the audience's sympathies. Later, in Act III, when he and Ayamonn lean against the bridge, he rails against the street vendors for allowing Brennan to sing a song "thickly speckled with th' lure of foreign enthertainment" (p. 194). Ayamonn tries to convince him that Brennan's song is simply innocent entertainment, but Roory rants on.

> Roory [taking no notice of Ayamonn's remark--to the men and women]. Why didn't yous stop him before he began? Pearl of th' White Breasts, now, or Battle Song o' Munster that would pour into yous Conn's battle-fire of th' hundhred fights. Watchman o' Tara he was, his arm reachin' over deep rivers an' high hills, to dhrag out a host o' sthrong enemies shiverin' in shelthers. Leadher of Magh Femon's Host he was, Guardian of Moinmoy, an' Vetheran of our river Liffey, flowin' through a city whose dhrinkin' goblets once were made of gold, ere wise men carried it with frankincense an' myrrh to star-lit Bethlehem. (p. 195)

Through this speech, O'Casey achieves two purposes. First, he connects the Nationalist cause to religion, economically suggesting that independent Ireland will have both traditions as its basis. Second, Roory's long-winded biography of Conn shows him to be somewhat pedantic in his obsession to inform the Irish of the glories of the past.

In contrast to Roory's pedantry are Finnoola's evocations of the Celtic past. In the third act, she fantasizes about a lover, as do the other women in the street, but her choice is an Irish rebel, not one of the gorgeously attired soldiers whom Eeada and Dympna select. Finnoola's connection between her imagined rebels and the Celtic warriors is poetic in its simplicity.

> Finnoola. But their shabbiness was threaded with th' colours from the garments of Finn Mac Cool of th' golden hair, Goll Mac Morna of th' big blows, Caoilte of th' flyin' feet, an' Oscar of th' invincible spear. (p. 192)

Finnoola's speech indicates that the Celtic past need not be taught to the Irish poor and that its spirit still lives in spite of Roory's assessment of the men and women when he later claims that they're useless in the struggle for independence. O'Casey directly connects Finnoola with Roory through her farewell to him after he gives his biography of Conn.

> Finnoola [sleepily]. Run away, son, to where bright eyes can see no fear, an' white hands, idle, are willin' to buckle a sword on a young man's thigh. (p. 195)

The "sword" echoes the line in the Bould Fenian Men, the song that Roory and Ayamonn sing at the end of Act I: "For Freedom has buckled her sword on her thigh" (p. 159). Finnoola's ability to see the ideal past's extension through the historical rebels indicates that she has a much sharper perspective on the chronological development of the nationalist cause. In Act IV, we see her wounded after the strikers' battle with the police. Although the battle is not overtly motivated by nationalism, she fights for an ideal, whereas Roory does not return to the stage after he refuses to recognise the poor as allies in the struggle for independence. O'Casey, then, balances Roory's single-minded approach to Irish independence with Finnoola's simplicity and courage in order to present two faces of Irish nationalism: Roory's sterile isolationism and Finnoola's embracing of labour's and nationalism's spirit of rebellion. Since Finnoola's death is suggested at the end of the play, O'Casey leaves the impression that Roory's version of Ireland survived to form the independent nation. The playwright depicts, through the physical aridity and spiritual regression of Myadnanave in Cock-a-Doodle Dandy, this sterile Ireland.

Another balancing of characters in Red Roses involves Mrs. Breydon, Brennan, Foster and Dowzard. All are Protestants and all speak out against Catholicism. Brennan plays the part of an indignant iconoclast when the statue of the Virgin vanishes. He berates the Catholic residents of the tenement:

> Brennan [Passionately] Inflamin' yourselves with idols that have eyes an' see not; ears, an' hear not; an' have hands that handle not; like th' chosen people settin' moon-images an' sun-images, cuttin' away the thrue and homely connection between the Christian an' his God! (p. 154)

Later, after he reveals that he took the statue to have it repainted, he says, ". . . mind you, me thrue mind misgives me for decoratin' what's a charm to the people of Judah in th' worship of idols" (p. 162). He claims that he refurbished the statue for little Ursula because the money that she tried to save for the job was always spent on necessities. Although Brennan does not agree with the Catholic faith, his humanitarianism directs him to give a little girl peace of mind no matter what her convictions. Also, when Ayamonn jokes about the statue, Mrs. Breydon says, "We don't believe in any of their Blessed Ladies, but as it's somethin' sacred, it's best not mentioned" (p. 161). This speech proves Mrs. Breydon's religious tolerance, and in Act III Eeada, Dympna and Finnoola all pay tribute to her generosity towards neighbours and her simple compassion in giving others comfort.

Set in contrast to these two Protestants are Foster and Dowzard, the one-dimensional types that O'Casey uses to present the extreme Orange point of view. As Brennan does when angry, Foster speaks with a Northern accent and shows contempt for Catholic religious symbols. However, neither Foster nor Dowzard has the redeeming qualities of Brennan and

Mrs. Breydon. When Dowzard has the cross of daffodils that Ayamonn made for the church, he acts demonically.

> Dowzard [dancing out in front of the Rector, holding out the cross--with exultant glee]. The cross--a Popish symbol! There y'urre, see? A Popish symbol flourished in th' faces o' Protestant people! (p. 219)

He and Foster then dance on the cross, destroying Ayamonn's handiwork. Not only does this demented action stand as a conflict between religions, it also represents the rejection of art and nature. That the two Orangemen have no human feelings is evident in their protest against the Rector's decision to lay Ayamonn's body in St. Burnupus.

> Dowzard [speaking to the Rector's back]. For th' last time, sir, I tell you half of the Vestry's against him comin' here; they don't want our church mixed up with this venomous disturbance. (p. 223)

Here, the two do not acknowledge Ayamonn's and his mother's right to receive spiritual comfort. Their only concern is public opinion. Thus, with these four characters, O'Casey treats the theme of religious tolerance. Although Mrs. Breydon and Brennan cannot be called simple character types, part of their characters is set against the two Orangemen who do have only one dimension. Also, the timelessness of the play world allows O'Casey to extend the significance of Foster's character by giving him a Northern accent. Although the audience can see him simply as a historical figure, his spirit unfortunately survives.

Through his symbolism, the playwright shows that not just Foster and Dowzard suppress artistic expression. In Act I, after the singer finishes Ayamonn's song, Roory asks, "D'ye not think th' song is a trifle indecent?" The atheist, Mulcanny, responds, indicting Catholicism for its censorship.

> Mulcanny [mockingly]. Indecent! And what may your eminence's specification of indecency be? [Angrily] Are you catalogued, too, with the Catholic Young Men going about with noses long as a snipe's bill, sthripping the gayest rose of its petals in search of a beetle, and sniffing a taint in the freshest breeze blowing in from the sea? (p. 152)

The play's central symbol is paralleled to a piece of art in this speech, and the Church's heavy-handed censorship is satirised through the title of "eminence." Also, the implication of the "freshest breeze" reinforces Roory's and, by extension, Irish Catholicism's isolationist tendencies. The reference conveyed by the title given to Roory is, perhaps, to Cardinal Logue and his attempted suppression of Yeats's The Countess Cathleen, the dramatisation of a folk-tale that relates the story of a noblewoman who sells her soul in order to end the famine that is killing her subjects. Of course, by the time that Red Roses was written, the Church's censorship of literature was well-known.

A symbol that directly suggests Yeats's protagonist is the statue of the Virgin. When the neighbours come to borrow some soap to clean the statue, Eeada talks of little Ursula's failure to save enough money to have the repainting of the statue done because the money is always needed for "food an' firin'." Then Eeada personifies the statue and claims that ". . . we never yet found Our Lady of Eblana averse to sellin' Her crown an' Her blue robe to provide for Her people's needs." The crown is emblematic of the Virgin's position in heaven and connects her to Yeats's noblewoman. As well, the theme of sacrifice is introduced, foreshadowing Ayamonn's death. O'Casey also uses the statue to foreshadow the transformation scene in Act III. In the description of the Virgin, he indicates that the faded gold crown "is castellated like a city's tower, resembling those of Dublin" (p. 137). Brennan's refurbishing of

the statue, then, is explicitly linked to the city's rejuvenation, but O'Casey uses the statue's change in appearance for an ironic purpose. After the Virgin is returned to the niche in the hall, the Catholics pray to her and ask that she send a star to show them "A cheerier way to die." They treat the return of the statue as a miracle as Dympna recounts Ursula's 'mystic experience.'

> Dympna. From her window, little Ursula looked, and saw Her -- come in; in th' moonlight, along the street She came, stately. Blinded be the coloured light that shone around about Her, the child fell back, in a swoon she fell full on the floor beneath her. (p. 177)

Of course, the audience knows that the vision is totally false. Carol Kleiman has suggested the characters' motivation for amplifying the significance of the statue's return.

> Since we know that the 'miracle' has been wrought by trickery, it is clear that the people are deceiving themselves, for they desperately need to believe that their lives, too, can be transformed by colour and beauty. Thus the vision, like the transformation itself, is a false one, clinging stubbornly to its ironic context and unable to transmute it.[1]

Even though there is this self-deception, O'Casey may be attempting more with Ursula's vision. In Catholic tradition, St. Dympna is the patron saint of the insane.[2] What the playwright may be doing is offering another possible interpretation by having Dympna describe the child's vision: the element of religious mania. Ursula may well have had the experience. However, since Ursula's is a false miracle and Ayamonn's is a visible one in Act III, O'Casey has suggested an inverse parallel between the two characters. He does so subtly earlier in the play, as well. At the beginning of Act II, Ayamonn painstakingly pries his savings out of his money-box. When his mother suggests that he

should use an ordinary box so that he can remove the money more easily, he replies: "The harder it is to get at, the less chance of me spending it on something more necessary than what I seek" (p. 160). What Ursula seeks, the money to repaint the statue, is always used to purchase the necessities of life, but Ayamonn has the will to sacrifice the necessary in his search for the ideal. So, although O'Casey does use Ursula's vision ironically, he connects the two characters in order to show that the poor have the potential to envision, as Ayamonn does, the ideal future, but their ability to do so cannot transcend the traditional religious context. Breydon reminds us of Nora Clitheroe, but her desire to escape tenement life is characterised by a need for physical comfort, not intellectual self-improvement. Also, the transformation of Dublin into a burning city reflects her growing insanity, while the transformation of the city in Act III of Red Roses is Ayamonn's internal vision expressionistically projected onto the play world. Although both lighting techniques comment on the inner states of characters, O'Casey suggests on the one hand the external powers that destroy Nora's hopes in The Plough and, on the other hand, the potential beauty of the city as seen by the idealist in Red Roses.

The most important symbols that the playwright uses in Red Roses to suggest the poor people's potential to envision the ideal are clothes. When the tenement dwellers enter in Act I, O'Casey describes them as wearing either "drab brown" or "chill grey." However, "each suit or dress [has] a patch of faded blue, red, green, or purple somewhere about them" (p. 137). Of course, the patches work as realistic touches to indicate the threadbare clothing of the poor, but they also signify the potential of these characters to enjoy the colour and gaiety of life.

That the bright patches are faded is significant, as is the characters' expression of "mask-like" resignation. At this point, the joy of life has all but left the tenement, and the inhabitants cling to the equally faded statue. When these same characters accompany Ayamonn in Act III, they undergo a complete transformation from apathy to joy:

> [T]heir transformation is conveyed by a symbolic change in costume. A brilliant light falls on them, revealing the houses 'gay in purple an' silver,' the riverside loungers as 'sturdy men of bronze' and the women splendidly dressed in green and silver robes. It is a Shakespearian 'sea change,' with the emphasis on 'fresh garments' and 'gay clothes' as symbols of regeneration and renewal.[3]

The suggestive patches of Act I, then, become the full costumes of Act III as the poor are able to join Ayamonn in his celebration of Dublin's rebirth. O'Casey makes the connection of the poor to the ideal past explicit because Finnoola comments upon the significance of the patches on the rebels' threadbare clothing (discussed previously) shortly before the transformation scene. Also, the men of bronze are "slashed with scarlet" (p. 199), suggesting the wounds that the workers will receive in their battle and the ultimate sacrifice that Ayamonn makes.

These men have one further significance in the course of Act III. In the beginning, they drowse and come to life only to speculate on the day's feature race.

> 1st Man [leaning wearily against the parapet]. Golden Gander'll do it, if I'm e'er a thrue prophet. . . .
>
> 2nd Man [drowsily contradicting]. . . . Copper Goose'll leave him standin', if I'm e'er a thrue prophet. (p. 187)

Just as the supplications of the poor are limited only to a desire for "a cheerier way to die," their prophetic visions cannot extend beyond the hopeful mumblings of tipsters. Also, the repetition in the two forecasts

reflects a mechanical, lifeless mouthing of the men's hopes. In contrast to the apathetic, tawdry nature of these hopes are Ayamonn's words to Finnoola.

> Ayamonn. Friend, we would that you should live a greater life; we will that all of us shall live a greater life. Our sthrike is yours. A step ahead for us today; another one for you tomorrow. We who have known, and know, the emptiness of life shall know its fullness. (p. 198)

His speech reflects his desire for the rejuvenation of Ireland and the solidarity between the strikers and the very poor. The real prophecy of these lines introduces the visual rebirth of Dublin and, although Dublin once again becomes dark, Ayamonn's message has the effect of rallying the poor to the cause. When the men hear the marching soldiers and realise that the strikers are threatened, the second man says, "We'll have both [the meeting and the strike], in spite of them!" (p. 203). Although Ayamonn does not survive the clash with the soldiers, this resolution on the part of the poor indicates that he has instilled the will to resist and to eventually triumph in the spirits of the formerly apathetic "prophets." In contrast to the Dreamer in Within the Gates, who shows contempt for the Down-and-Outs, Ayamonn rekindles the rebellious spirit in the despairing, poverty-stricken Dubliners. The Dreamer seems more limited than Ayamonn, perhaps because O'Casey wanted to show the limitations of an overly aesthetic perspective on life in the earlier play.

The pattern of colours that O'Casey uses links some of the important symbols of Red Roses and helps to inform the audience of the significance of certain characters. For example, Mrs. Breydon's three plants, the geranium, musk and fuchsia, with their "crimson, gold and purple flowers[,] give a regal tint to the poor room" (p. 128). In the

description of the setting, the playwright makes these flowers appear unusually large, so they make a strong impression on the audience. The significance of this combination of colours becomes clear in the transformation scene in Act III when the Dome of the Four Courts appears golden and the Liffey becomes "a purple flood, marbled with ripples o' scarlet" (p. 200). Also, the sky takes on a crimson hue, tinged with magenta, and Ayamonn and Finnoola dance in a golden pool of light and a violet-coloured shadow. Thus, Ayamonn's projected vision is present in the flowers' colours in Act I, and Mrs. Breydon's connection to Dublin is suggested. Like Dublin, she bears "the marks of struggle and hard work" (p. 128). That the flowers are hers is made explicit in the scene in Act II in which she rescues Mullcanny from the mob, then rushes in to make sure that her flowers have not been harmed by the stones that the mob pelted through the windows. So, her connection with Dublin is once again made: she cherishes the little colour that she has grown in her rooms, and the rabble cannot destroy it. Ayamonn's vision proves that, however dirty and worn-out Dublin seems, the colours signifying its vibrancy remain for those who appreciate them. His immediate environment is the source of the private vision that he projects in Act III.

Ayamonn's yellow cross of daffodils in Act IV and the yellow robe of St. Peter symbolically raise Ayamonn onto the archetypal Christian plane. The Rector explains to Sam that the daffodils "simply signify the new life that Spring gives; and we connect them in a symbolic way, quite innocently, with our Blessed Lord's Rising . . ." (p. 208). The symbolic connection to the central character is obvious: Ayamonn sacrifices his life for his fellow strikers, and he is at the same time the basis upon which the labour movement is founded. As well, Finnoola is connected to

the colour yellow in Act III both before and after the transformation. She remembers Dublin as a manifestation of the Sword of Light, described by Roory as "th' tall white candle tipped with its golden spear of flame" (p. 158) at the end of Act I. Her assessment of Dublin is that it has declined to become "yellowish now, leanin' sideways, an' guttherin' down to a last shaky glimmer in th' wind o' life" (p. 187). During the transformation, Finnoola claims that she sees the Sword of Light again shining in Dublin. While the direct reference connects her to Roory, her description of Dublin as a dying yellow candle has more significance to her fate in Act IV. After Foster and Dowzard dance on the cross of daffodils, Finnoola enters, all but crawling, to tell the Rector of Ayamonn's death. The Rector picks up the mangled cross, now a symbol of the broken body lying before him and a visual evocation of the dead Ayamonn. Both of the fallen have been cut down by the soldiers who support 'scabs' such as Foster and Dowzard. By linking these bigoted Orangemen to the military, O'Casey combines the forces of church and state in pre-independence Ireland. Since he makes Roory no less a bigot, the playwright implies that Ireland gained very little in spiritual terms when it threw off the English yoke.

Contrasted to the demonic dance of Foster and Dowzard are the song and dance during the transformation scene. As Ayamonn and Finnoola dance, the rest of the poor sing the refrain to Ayamonn's joyous song of Dublin's rebirth. The refrain's message stands as the people's vow to their birthplace.

> The Rest [singing]:
> We swear to release thee from hunger an' hardship,
> From things that are ugly an' common an' mean;
> Thy people together shall build a brave city,
> Th' fairest an' finest that ever was seen! (p. 201)

Although Ayamonn's departure after the dance takes the spiritual light away from the scene, causing the bridge to go dim and the characters to slump back into their drowsiness, the refrain is sung again as a response to the sound of the soldiers' march, and Ayamonn's spirit of rebellion remains. David Brunet has made an interesting comment on O'Casey's use of the dance during the transformation scene. He argues that melodrama always combines spectacle and action, whereas O'Casey uses the spectacle, the gorgeous setting, as a reflection of the inner state of the characters.

> In Red Roses, the sunset over Dublin is crucial to the third act, and yet when the characters begin to dance, they initiate an activity independent of the display of color. The activity in the foreground is self-contained; the setting grows in intensity as the characters' intensity grows, and it fades as they become sober; it is a sympathetic reflection of them.[4]

In his other song, which gives the title to the play, Ayamonn fails to project his private vision. There is no doubt that he sees in Sheila the simple girl who will abjure material concerns in order to stay with her lover. However, through O'Casey's treatment of the rose as a symbol, both in the song and in the dialogue, we see a far more complex pattern of imagery. When the play opens, Ayamonn is rehearsing his lines as Richard, a member of the House of York, symbolised by the white rose. His lines, "O, may such purple tears be always shed/ For those that wish the downfall of our house!" (p. 129), take on the dual dimension of a play within a play. Sheila, a representative of Catholicism, is symbolised as the red rose, so part of the tension that influences Ayamonn is immediately introduced. Later in the first act, when he reveals his vision of life, a vision that suggests that he sees life from a multiple rather than a single perspective, he pledges his willingness to suffer for his personal vision.

> Ayamonn. . . . I am not one to carry fear about with me as a priest carries the Host. Let the timid tiptoe through the way where the paler blossoms grow; my feet shall be where the redder roses grow, though they bear long thorns, sharp and piercing, thick among them! (p. 143)

Here, the rose carries at least three levels of meaning. Ayamonn contrasts the image to the fear inherent in the Catholic faith. As well, his line echoes Shields's in A Shadow of a Gunman: "Kathleen ni Houlihan, your way's a thorny way" (p. 96), connecting Ayamonn to the nationalist cause. The third significance of the rose foreshadows Ayamonn's death; his pursuit of the single shilling that he sees in "th' shape of a new world" (p. 225) leads him to sacrifice himself among the "redder roses." Just before this speech, he associates the rose with youth when he tries to convince Sheila to abandon the ways of her parents.

Throughout the first encounter between the lovers, Ayamonn associates Sheila with the red rose, at once indicating that not only does she represent youth, beauty and art to him but she also carries the threat of death. In the second act, Sheila mocks Ayamonn's song when she tries to convince him to abandon his many pursuits and stick to one so that they can marry.

> Sheila. . . . Now, really, isn't it comical I'd look if I were to go about in a scanty petticoat, covered in a sober black shawl, and my poor feet bare!
>
> Ayamonn [quietly]. With red roses in your hand, you'd look beautiful. (pp. 171-72)

At this point Sheila loses patience and issues the ultimatum that he listen to her or lose her. Ayamonn realises the self-delusion of this first private vision, and, when Sheila suggests that he become a scab in order to ensure their future income, he understands just what motivates her. Their constant speaking at cross purposes, the inability of one to

understand the essential motivation of the other, and Ayamonn's too-imaginative and Sheila's too-mundane desire for the other all suggest that the roses are once again at war. However, Sheila's understanding of Ayamonn's quest in the last act implies that she has undergone some personal growth and, if she cannot actually fight for the labour cause, she can at least comprehend it. Because of her religion and this suggestion of personal growth, Sheila resembles the Bishop at the end of Within the Gates.

The central symbol of Red Roses and the timeless focus of the play allow O'Casey to deal with the class struggle inherent in Sheila's and Ayamonn's ill-fated romance as well as to evoke the larger social concerns of the Irish civil war and the continuing internecine strife. The playwright's use of representative types shows a development from the rather confusing ambiguity of Within the Gates's characters as O'Casey tempers the obsessive cyphers with characters who only partly espouse the extremists' stances. As well, the complex relationships among the images and the symbols provide the playwright with the opportunity to subtly delineate both the forces that influence Ayamonn and the ideal vision he gives his life for. Ayamonn's ultimate sacrifice at the end of the play produces both sadness and hope, because the characters whom he influenced, except perhaps Finnoola, remain to continue his struggle to overthrow the oppressor and to strive toward the concrete realisation of his vision of rebirth. The last act's temporal setting, just before Easter, suggests that the hope is not ill-founded.

In contrast to the hope at the end of Red Roses is the ultimate despair at the end of Cock-a-Doodle Dandy. Also, the styles of the two

plays differ because Red Roses has a basis in realism which makes the transformation scene in Act III visually striking when it is set against the rather ordinary settings in Dublin. The Cock is set in rural Ireland, well-known in folklore as the home of mischievous spirits who sometimes disrupt the lives of the common people. Because of such traditions, O'Casey's rural play worlds can contain eternal symbols, fantastic characters, and apocalyptic visions. For example, in Purple Dust, he floods the stage in the last act, as a symbolic presentation both of an actual river in flood and of the archetypal river of time that washes away the Tudor past represented by the country manor and, by extension, the last vestiges of the British Empire in the middle of the twentieth century. In Cock-a-Doodle Dandy, the setting is the rural village of Nyadnanave, a religiously repressed and symbolically arid turf-producing community. The playwright's purpose is to create a microcosm of the world through Ireland and a presentation of the tension caused by the suppression of youth and gaiety. As he mentions in a letter to Anthony Harvey,

> Broadly, [the play] stands against anything interfering with, or hindering, the natural joys of life, applicable to all men, but cast in a gay, Irish mold. It shows, or tries to show--regarded this way--that Ireland is the world; just as Ibsen made Norway a world, & Strindberg made a world of Sweden.[5]

This attempt to suppress natural impulse and joy, then, is the thematic centre of the play. O'Casey shows three active young Irish women and one male artist figure under the influence of the fantastic Cock of the title. Set against the vibrant figures are a number of men, led by Father Domineer, who are steeped in religious superstition and practice. The play does suggest archetypal patterns, such as the pastoral tradition and

the scapegoat ritual, but O'Casey subsumes these elements into the central theme. For this reason, the play's structure comes very close to W. H. Sokel's description of the overall form of a typically expressionistic play:

> The old structural principle of causal interrelation between character, incident, and action gives way to a new structural pattern, closer to music than to drama--the presentation and variation of a theme.[6]

The structure of Cock-a-Doodle Dandy does not wholly depend upon the logic of sequential events, even though O'Casey indicates that the temporal setting is the morning, midday, and evening of the same day.

The physical setting, Marthraun's garden, evokes a pastoral significance, but the grass grows wild, and the overall impression is that the garden is "rough and uncared-for" (p. 121). The sun beats down, and nothing in the garden offers shade. Robert Hogan has suggested that the symbolic significance is anti-pastoral.

> In this world, the Pastoral is fighting a losing battle, for the world is already a Wasteland. Marthraun's house is black, and the grass around is burnt yellow.[7]

The suggestion, then, is that nature itself is in conflict with the forces that dominate Nyadnanave, but the forces are too strong even for the natural life to survive. Also, the description of the house's features echoes the distortion of the images in Act II of The Tassie. "The porch is supported by twisted pillars of wood, looking like snakes. . . . The framework of the window above is a little on the skew, and the sashwork holding the glass is twisted into irregular lines." The distortion of the sash and the frame adds an element of imbalance to the exterior of the house, suggesting to the audience that the inhabitants

have a decidedly odd perspective on the world. Also, the twisted wooden pillars indicate that the house has withstood the forces of nature but, through time, may collapse. These slightly distorted features and the aridity of the landscape that surrounds the house give the play world an overall appearance of decay. In the background the bog is "a rich purple colour, dabbed here and there with black patches" (p. 121). The colours of the house, in their stark contrasts to one another, black, dazzling white and brilliant red, shock the audience, and the dominant black, coupled with the black shadow that the house throws on the garden, gives the house a sinister dimension.

When the Cock dances on, he is dressed in deep black and has a large crimson crest on his head and crimson flaps at his ankles. At this point, the audience has no idea whether the Cock is a force of good or evil, but the play's world of illusion is firmly established. The ambiguity of his character is extended through the conversation between Mahan and Marthraun. Michael laments the return of his daughter, not really sure that she is his, and claims:

> Marthraun [impatiently]. . . . Since that one come back from England, where evil things abound, there's sinisther signs appearin' everywhere, evil evocations floatin' through every room.

It is not until a few lines later, when Marthraun speaks about the statues in his house trying to avoid or abuse Loreleen, that the conversation becomes overtly comic. When Michael says, "once I seen the statue of St. Crankarius standin' on his head to circumvent the lurin' quality of her presence . . ." (p. 124), O'Casey manipulates the audience's expectations so that the ominous setting and the figure of the Cock are deeply impressed in the mind as potentially frightening presences.

Although the Cock remains nebulous, we feel relief when we can laugh at the playwright's now-familiar comic cronies. It is just this effect of blending humour with apprehension that O'Casey achieves in the last scene of Juno: Joxer and the Captain elicit humour by their drunken ramblings, but the overall situation, after Johnny dies and the women desert, is primarily tragic.

Another method that O'Casey uses in the Cock to keep the audience off-balance is to link the comic characters to non-realistic elements. When Michael talks about his wife's dancing alone and fantasising about being in the arms of young men, "the sounds of a gentle waltz are heard, played by harp, lute, or violin, or by all three . . ." (p. 125). This is the first indication that "the fantastic device is only a . . . symbol for the men's thoughts . . . ."[8] This type of projection continues throughout the play, and the overall effect of the device is to humorously undercut the opponents of life. Whatever suspicions Mahan and Michael have about the women are projected into either aural or visual expression. Also, innocuous lines such as the references to their not being able to sit on their chairs lead to comic pratfalls. It seems, then, that the figure who takes their thoughts and transforms them into reality is the Cock. As Joan Templeton argues, "Much of the comedy of the play is a result of the tricks which the Cock plays on the narrow-minded Marthraun and Mahan."[9] Instead of the private inner vision of an Ayamonn Breydon informing the play and effecting the dramatic transformation, we have the Cock, who acts as a prankster to satirise the spiritually blind opponents of life.

This spiritual blindness is satirised in Shanaar, Michael and Mahan. When Shanaar[10] first arrives, the two businessmen want to know

what they should do if a spirit appears to them. The old man counsels them to use Latin to drive the spirit out, but, since they do not know the language, they should simply "Say nothing [and] take no notice" (p. 137). When the Cock starts to cause a disturbance in Marthraun's house, Shanaar shelters behind the garden wall, refusing to intervene because his Latin is "No good in th' house: it's effective only in th' open air" (p. 140). After the Messenger enters the house to subdue the Cock, Shanaar shouts some nonsensical Latin phrases, which seem only to excite the Cock even more. However, the Messenger manages to tame the Cock and restore peace. Shanaar's approach to exorcism indicates that he feels that, if one ignores the spirit world, a demon will simply go away. In contrast, the Messenger treats the Cock as though it is simply another being, a lonely one, and convinces both Lorna and Marion that it is quite harmless. On one hand, then, Shanaar seeks to deny the knowledge that will lead to understanding, and, on the other, the Messenger desires that knowledge in order to better understand the spirits immanent in the natural world. Shanaar's evasion is reminiscent of Boyle's in Juno. After Mrs. Tancred leaves to attend her son's funeral, Boyle claims that "We've nothin' to do with [the civil war] one way or t'other" (pp. 55-56). However, Juno reminds him that a number of young men in the tenement have suffered from the fighting. In both plays, then, O'Casey conveys the sense that the country is internally divided, but the split in the later play is between aesthetic, not political, principles. In both plays, those who ignore the turmoil and defend the status quo are the ones who end up losing contact with the exuberance of youth.

In Scene I of the Cock, when Michael and Mahan are first discussing the two shillings' difference per lorry-load of turf, Loreleen

admonishes them for their obsessive materialism.

> Loreleen. . . . Lay not up for yourselves treasures upon earth, where moth and rust doth corrupt, and where thieves break through and steal!
>
> Michael [in a frightened whisper]. Don't turn your head; take no notice. Don't pretend to hear her lyin' hallucinations! (pp. 128-29)

O'Casey again uses one of the vibrant characters to show that her spiritual vision is far superior to the followers of the faith. Later, the two businessmen criticise their workers for demanding raises, claiming that materialism has corrupted the working class.

> Michael. . . . It's this materialism's doin' it--edgin' into revolt against Christian conduct. If they'd only judge o' things in th' proper Christian way, as we do, there'd be no disputes . . . . (p. 133)

Of course, the dispute over the increase in cartage fees never gets resolved. What O'Casey implies through this speech is that the two men suffer from a spiritual blindness that is so total that they project their own faults upon others. Instead of being soul-searching and God-fearing men, Michael and Mahan, as the visual projections of their worst fears imply, are so complacent and self-righteous in their beliefs that they cannot honestly judge themselves. The faults are always the workmen's or the women's.

Later, Michael again illustrates this limitation in an argument with the Messenger. Mahan and Michael talk about "things tantamount to heaven" (p. 158), actually an assessment of Bing Crosby's power to lure millions to the church, and the Messenger interrupts. Michael turns on him.

> Michael [wrathfully--to Messenger]. . . . Please don't stand there interferin' with the earnest colloquy of betther men. [To Mahan] Looka, Sailor Mahan, any priest'll tell you that in th' eyes of heaven all men are equal an' must be held in respect an' reverence. (p. 159)

O'Casey ironically undercuts his own character here and suggests that the "eyes of heaven" see the world differently than do the eyes of Nyadnanave. Later in this scene, Michael's spiritual ignorance and his need to project faults when he feels cornered come out when the Messenger proves more knowledgeable about the history of Christianity in Ireland. Michael dares the Messenger to name one holy spot that the Irish have not kept sacred.

> Messenger [shouting back]. There are thousands of them, man. . . . Where's th' Seven Churches of Glendalough? Where's Durrow of Offally, founded be Columkille himself? Known now only be the name of the Book of Durrow!
>
> Michael [ferociously]. Book o' Durrow! It's books that have us half th' woeful way we are, fillin' broody minds with loose scholasticality, infringin' th' holy beliefs an' thried impositions that our fathers' fathers' fathers gave our fathers' fathers, who gave our fathers what our fathers gave to us!
>
> Messenger. Faith, your fathers' faith is fear, an' now fear is your only fun. (pp. 160-61)

The satire in the pattern of the dialogue is very complex here, not only because of Michael's malapropisms in "scholasticality" and "impositions" but also because of the repetition of "fathers." On the religious level, Michael sounds as though he is senselessly repeating the Lord's Prayer as well as recalling the long line of imposing priests who have been careful to keep the Irish ignorant of certain books. As well, the Gaelic tradition of using an endless string of patronymics before one's name, a tradition humorously satirised in Flann O'Brien's The Poor Mouth, is present. When the Messenger begins his speech with "faith," O'Casey is

charging the word with its Elizabethan sense "in faith," and the extension of the ambiguous sense of "fathers" suggests that fear of literature and fear of the church have become almost ingrained traits. The perverse sense of getting "fun" out of "fear" implies that the clergy has so corrupted the original Christian message that there can be no joy in Ireland without an accompanying sense of guilt. Michael's warning that Robin and Marion may be arrested for the kiss that they share in public immediately after this argument further displays the hidebound thinking of modern Ireland. Marthraun's speech also provides further evidence of O'Casey's ability to satirise religion through non-naturalistic dialogue that borrows from prayer and gives the words "greater symbolic importance than the speakers themselves are aware of."[11]

This sense of spiritual corruption in Nyadnanave comes up again in One-eyed Larry's recreation of the accident that cost him his eye. Mahan describes the rather prosaic cause for Larry's semi-blindness: a piece of glass struck him in the eye when he was young. However, because of the Cock's effects on the lives of the faithful in Nyadnanave, Larry feels compelled to link his misfortune to the supernatural.

> One-eyed Larry [venomously]. You're a liar; that wasn't th' way! It was th' Demon Cock who done it to me. Only certain eyes can see him, an' I had one that could. He caught me once when I was spyin' on him, put a claw over me left eye, askin' if I could see him then; an' on me sayin' no, put the claw over th' other one, an' when I said I could see him clear now, says he, that eye sees too well, an' on that, he pushed an' pushed till it was crushed into me head. (p. 197)

Larry's conception of himself as God's spy fits in well with his character, for he has just spied on Mahan and Loreleen, and Larry sees himself as one of Father Domineer's most devout followers because he is allowed to

carry the bell, book and candle to the exorcism of Marthraun's house. As a type of religious henchman, Larry needs to see himself as connected to the spiritual world. Later in Scene III, he is the one who reports the 'miracle' of Father Domineer's safe return after the priest is abducted by the Cock. Larry's need relates to Ursula's false vision in Red Roses for Me, but his recreating of his actual past seems a much more devious corruption, partly because we hear it first-hand and partly because he supports a much more malignant faith.

The leader of this malignant faith, Father Domineer, single-handedly prevents the community from becoming integrated during the dance in Scene II. After the women toast the Cock with the ostensibly bewitched whisky, they each take a glass to Michael, Mahan and the Sergeant. The spirits of the men are transformed, as Michael offers Mahan double the money he had asked for and Mahan offers Michael the cartage service for free. The two seem ready to join the dance of life for the first time in the play when Mahan says, "Looka th' lilies of th' field, an' ask yourself what th' hell's money!" and Michael answers, "Dhross be god!" (p. 183). Lorna and Marion again seem to sprout horns and the coxcomb symbol on Loreleen's hat seems to grow, but the men do not notice the changes as they did in Scene I. In the stage directions, "the men stamp out the measure of the music fiercely, while the three women begin to whirl round them with ardour and abandon." Like Ayamonn's and Finnoola's dance in Act III of Red Roses, the dance in the Cock becomes the symbol of liberation and integration; the men finally embrace life's vitality and openly, rather than furtively, desire the women. However, when Domineer enters to the powerful sound of a peal of thunder, all but Loreleen stop and go down on one knee. The priest's entrance is

interrupted by "a loud, lusty crow from the Cock," but Domineer's disapprobation and the immediate subjugation of the dancers suggest that Nyadnanave has seen its last joyous dance. There is an echo of Roory O'Balacaun's isolationism in Domineer's speech, but the priest is the master of his setting.

> Father Domineer [down to those in the garden--with vicious intensity]. Stop that devil's dance! How often have yous been warned that th' avowed enemies of Christianity are on th' march everywhere! An' I find yous dancin!' How often have yous been told that pagan poison is floodin' th' world, an' that Ireland is dhrinkin' in generous doses through films, plays, an' books! (p. 184)

At this point, there is hope indicated by Loreleen's defiance and the Cock's lusty crow, but O'Casey closes Scene II with Domineer's murder of Mahan's best lorry driver. Domineer cannot force the young man to stop living with his girlfriend, so the priest viciously strikes him. Up to this point in the play, anything that the Cock has done seems a mere parlour trick compared to the power wielded by Domineer. This murder has been interpreted in the context of O'Casey's dramatic canon:

> The violence of the priest, in killing the Lorry Driver, is a 'cultural' event, political and spiritual together; it stems from an expression of order, and it marks the excess of order which is one pole of O'Casey's comedy in later plays.[12]

Also, the on-stage presentation of the killing is absolutely essential to O'Casey's purpose. No one in the play dies directly or indirectly from the Cock's interference. Thus, the dichotomy between the life-promoting forces and the life-denying forces is graphically demonstrated. The one bright note at the end of the scene is the Messenger's moral triumph over Domineer. O'Casey has the Sergeant console the priest, ironically demonstrating that Domineer's power is absolute. The priest, trying to

reassume his public role, assures everyone that he "murmured an act of contrition into th' poor man's ear." Robin replies: "It would have been far fitther, Father, if you'd murmured one into your own" (p. 189). Also, Robin continues to play his accordion softly, perhaps as a dirge, but more likely as a gesture of defiance, reasserting the gaiety of the wild dance that Domineer stopped. Robin's moral victory and the understated rebellion in the music offer a note of hope at the end of the second scene. After Ayamonn's death in Red Roses, Brennan plays Ayamonn's "Red Roses for Me" while the final curtain comes down. In the earlier play, there is the same suggestion of a dirge, and the implication that Ayamonn lives on through his creation and his spirit of defiance is present.

The other openly defiant character in the Cock, Loreleen, is associated with the Cock throughout the play. In Scene I she wears a green hat with a "scarlet ornament, its shape suggestive of a cock's crimson crest" (p. 127). When the two Rough Fellows try to catch up with her in Scene I, the second one describes a fantastic transformation: "Jasus, she's changin' into th' look of a fancy-bred fowl! It's turnin' to face us; it's openin' its bake as big as a bayonet!" (p. 132). Thus, O'Casey establishes her as the leading human representative of the life force in the struggle against the repressive Domineer and his followers. Finally, in Scene III, after Domineer has supposedly exorcised Marthraun's house, there is a great wind that suggests that the Cock's power has not abated. It is not until Domineer banishes Loreleen from Nyadnanave that the supernatural occurrences cease and the villagers return to the sterility of their previous existence. Loreleen, then, stands as the scapegoat figure for the community, and her banishment allows the village to become tranquil. However, because Lorna, Marion and Robin choose to

leave with her, O'Casey shows that youth and gaiety are leaving Ireland. He uses the bright colours of the women's cloaks, red for Lorna, green for Loreleen, and blue for Marion, to symbolise the loss of colour and life that the emigration represents. Also, the Messenger takes with him the music of the village, leaving Nyadnanave a dark and silent place.

O'Casey juxtaposes Julia's return from Lourdes to the departure of Robin. Julia, the other scapegoat whose cure at Lourdes is supposed to signify God's mercy for and forgiveness of the whole community, ". . . is covered with a rug, black as a winter's sky, and its sombre hue is enlivened only by the chalk-white face of the dying girl" (p. 219). The failure of the pilgrimage suggests that the village and, by extension, Ireland are beyond saving. O'Casey's use of the contrast between the black rug and Julia's deathly paleness links her visually to Marthraun's house; thus, Julia's imminent death symbolises the spiritual decay of the community. As Violet O'Valle suggests:

> Julia is the personification of the spiritual malaise of the village . . . . Her futile pilgrimage to Lourdes becomes a symbol for the tired, unfruitful lives of the villagers.[13]

Neither scapegoat, then, effectively relieves Nyadnanave of its 'spiritual malaise' and Julia, like the rest of the villagers, will simply die off because of the obsession with a repressive faith that will not allow the colour and energy of life to coexist with it.

In contrast to the scapegoats in the Cock is Ayamonn Breydon in Red Roses. His death symbolises the noble sacrifice of one man for the good of the many because the mourners at St. Burnupus, particularly Sheila, realise that Ayamonn's struggle for a new and better life for the Dublin workers will continue. Conversely, Loreleen's attempt to bring

gaiety to Nyadnanave and her subsequent banishment for this attempt represent the loss of natural spirit among the common people. O'Casey uses the same lighting effect to link Ayamonn and Loreleen. During Breydon's vision in Act III of Red Roses, he is illuminated by a shaft of golden light as is Loreleen just before the exuberant dance in Scene II of the Cock. The main difference in the action of the two plays is that Ayamonn's festive dance ends when he leaves the stage, indicating that the spirit that he possesses will be projected in another way in the struggle between the strikers and the soldiers. Loreleen's dance is ended by the entrance of Domineer, and the other characters bow to the priest's authority. At this point in the Cock, then, Loreleen's struggle seems hopeless, for she cannot overcome the clergy's oppression when the priest is sanctioned by the fear of the people. The ending of the play underlines the hopelessness of the community because those who ultimately do recognise the value of Loreleen's celebration of life must leave with her. The songs at the ends of the plays also stand in contrast to each other in terms of stage action. Brennan plays Ayamonn's song on-stage ". . . as a sign of respect an' affection; an' as a finisher-off to a last farewell" (p. 227). The Messenger plays "Marion" at the end of the Cock, not as a farewell to Nyadnanave but as a welcoming to the life that he will lead once he has gone. The community in Red Roses is enriched by the song that Ayamonn leaves behind; the village of Nyadnanave is spiritually impoverished and simply left behind at the end of the play.

The apocalyptic vision in Scene III is conveyed through the changes in Marthraun's house during the exorcism. From time to time during Domineer's battle with the 'demons' in the house, lightning flashes from the windows, crockery breaks, and the house lurches from side to

side. In the final tumult:

> The house shakes again; the flag-pole totters and falls flat; blue and red lightning flashes from the window, and a great peal of thunder drums through the garden. Then all becomes suddenly silent. (p. 198)

The scene is visually and aurally expressive of a huge struggle, and the contrast caused by the ominous silence which follows produces a note of finality, as though, for better or for worse, the outcome of the battle signifies the fate of the village. That Domineer and Marthraun are the victors does not necessarily suggest that the community has been saved. This scene exemplifies what Ronald Ayling sees as a recurrent preoccupation in O'Casey's drama.

> That he can hugely enjoy--in his art, if not in his life--some of the complications and the consequences of dislocation should not obscure his perennial concern with bringing order out of disorder or using chaos as a warning.[14]

The victory of the repressive figures makes the vision of the new order an ironic one, and the chaos that takes place on-stage, climaxed by the falling of the Irish Tricolour, is a bitingly satiric warning to Ireland in the 1940's. In terms of stagecraft, the silence in Nyadnanave reminds us of the silent battle that closes the second act of The Tassie. In both cases, there is a great deal of foreboding signified by the silence, although most of the characters in The Tassie are able to return to the gaiety of life in Act IV. Also, the falling of the Tricolour at the end of the Cock echoes Brennan's description of his escape from the Imperial Hotel in The Plough: ". . . I belted out o' th' buildin' an' darted across th' sthreet for shelter. . . . An' then, I seen The Plough an' th' Stars fallin' like a shot as th' roof crashed in . . ." (pp. 243-44). In both the Cock and The Plough, O'Casey uses the falling of the flags as

warnings to Ireland, but the on-stage presentation of the action in the Cock lends a much greater urgency to the warning. Another reason for the playwright's linking of the two actions may be that he is commenting satirically upon the ultimate irony of Ireland's liberation. The sacrifice of the men in 1916--or, more specifically, the labour cause symbolised by The Plough and the Stars--helped to produce an independent Ireland controlled by self-absorbed capitalists such as Mahan and Marthraun and by the dangerously powerful Roman Catholic Church represented by Father Domineer.

Cock-a-Doodle Dandy's stark ending represents O'Casey's protest against the isolationism and puritanism that he saw as endemic in modern, independent Ireland. Each of his plays from the Cock onward contains this theme of a repressive coalition between church and state that denies life its due. In some of the later plays, such as The Drums of Father Ned, the life force wins out, but usually the repression proves too much for the gaiety and energy to stand against. In terms of dramaturgy, Cock-a-Doodle Dandy shows O'Casey's exploitation of traditional motifs, such as the pastoral setting and the scapegoat ritual. However, O'Casey uses these traditions against themselves in order to display the seriousness of the spiritual blindness in Nyadnanave and, by extension, in Ireland. Also, by having his life-supporting characters, Loreleen and the Messenger, gain moral victories over the supposedly pious villagers, O'Casey effectively illustrates the perversion of Ireland's values. The garden proves barren, the scapegoat's sacrifice is useless, and the pious reject the spiritually healthy supporters of life. O'Casey considered Cock-a-Doodle Dandy his favourite play, probably because form so closely mirrors and so forcefully amplifies content. The subtle modulations

between the humour caused by the Cock's interventions and the terror produced by Domineer's words and actions magnify the final despair of the women's emigration. At the end, only the terror remains.

CONCLUSION

In these six plays, representing a twenty-five year span in O'Casey's career, we can see a number of consistently maintained themes that are developed through various elements of stagecraft. Four central themes are the suppression of natural and youthful impulses, either by social milieu or a stultifying coalition between church and state; religion as either a source of spiritual comfort or a cause of great tensions; exile from, or exclusion from, the established communities of the play worlds; and, finally, the ultimate decline, whether spiritual or physical, of the play worlds. Since the plays selected for this study cover a fairly broad period of time, we can assess the developments in O'Casey's dramaturgy and determine whether there are specific periods in which one or more styles predominate. As well, we can assess the overall impact of his synthesis of disparate elements of stagecraft, especially those associated with Naturalism, Expressionism, and religious symbolism and ritual.

In Act I of four of the plays, the immediate realistic environments demonstrate the influence of tenement life upon the natural impulses of the characters. In Juno, the Captain is interrupted when he tries to prepare his breakfast; in The Plough, Jack's and Nora's intimate love scene is disrupted by the entrance of Captain Brennan; in The Tassie, Sylvester and Simon must move away from the fire when Mrs. Foran "borrows" it to cook Teddy's dinner; and, in Red Roses, Ayamonn and Sheila have privacy for only a few moments before Brennan's entrance. The overall

impressions produced by these realistic interruptions are that tenement life affords no privacy and that the inhabitants live in a claustrophobic environment that dictates their actions.

In all of the plays, the characters who are most inhibited by the forces in the play worlds are the young, and O'Casey develops the theme of the suppression of youth in various ways. In Juno, Johnny and Mary are both influenced by the poverty that is caused by Boyle's alcoholism and pretentiousness. Also, O'Casey suggests the religious repression of the two young people by symbolically linking their characters to the statue of the Virgin. In The Plough, Nora's hopes for a life of privacy and comfort are shattered by the political realities of 1916. O'Casey uses the sounds of marchers and the sight of the burning buildings to indicate the forces that destroy her dreams. Harry Heegan's lustiness and bravado in Act I of The Tassie are transformed into self-pitying rancour because of his war experiences. In Act II, O'Casey ironically presents the reality of World War I: Christians slew other Christians in a conflict that resembled a profane mass. His expressionistic presentation of this mass involves the chanting of the soldiers under a life-size crucifix and a Credo addressed to a Howitzer. Jannice, in Within the Gates, is swayed by a number of representatives of organised religion and is steeped in the fear of damnation because of her convent upbringing. The songs at the beginning of each scene reflect the inner changes in her character as she seeks spiritual fulfillment. However, the sounds of the marching and chanting of the Down-and-Outs fill her with dread because she fears that she may sink into the same despair that characterises them. In Red Roses, Ayamonn is killed for defending his belief in the workers' cause. Also, the destruction of his

cross of daffodils represents the rejection of both art and nature. However, because his spirit of defiance lives on, Red Roses has the most hopeful ending of all six plays. The anti-pastoral setting and the total power of Father Domineer inhibit the youthful gaiety of the young women in Cock-a-Doodle Dandy. The religious ritual of the exorcism of Marthraun's house represents the ultimate victory of the repressive forces.

The theme of religion as a source of spiritual comfort is present in each of these plays, but O'Casey often presents that comfort as ineffectual in light of the characters' actual needs. Also, his presentation of the Christian religion sometimes ironically suggests that a doctrine of peace can be the source of bitter conflict. In Juno, Johnny's life is symbolically dominated by the statue to the Virgin, and the extinction of the votive light in front of the statue prefigures his death. Whatever peace he does attain comes from his religion, except when he sees Robbie Tancred in front of the statue of St. Anthony. As well, Mrs. Tancred's prayer, reiterated by Juno, stands as a moving supplication to end the civil strife in Ireland. Religion in The Plough is presented as an inspiration for the insurrectionists in 1916. The Speaker likens the Fenians who died to free Ireland to martyrs who gave their lives for a political cause, and his speeches contain symbolic overtones of the noble sacrifice both of the insurrectionists and of the soldiers in World War I. In The Tassie, Harry's line "The Lord hath given and man hath taken away" (p. 102) echoes Juno's "Ah, what can God do agen the stupidity o' men!" (p. 86). In both cases, man's manipulation of religion is indicted, not the actual precepts of the faith. Also, the outstretched arm of the crucified Christ in Act II of The Tassie suggests that the founder of the faith seeks comfort when He witnesses the wanton

slaughter that is being carried out in Christian countries. The sense of the corruption of the true message of Christianity also exists in Within the Gates. The Salvation Army Officer, the Bishop, and the Evangelists all speak of the doom that will come to the unrepentant. Of the representatives of organised religion, the Bishop is the most important to Jannice, and his spiritual growth suggests that he has realised his true vocation. However, his willingness to let Jannice sink into despair with the Down-and-Outs implies that he can grow only so much in the confines of a systematised religion. The Rector in Red Roses is the most tolerant of all the clergymen in these plays. Set against him, however, are the religious bigots Foster, Dowzard and Roory. The first two seek to deny Ayamonn's mother the comfort of having her son waked in St. Burnupus. The other, a Catholic, represents a narrow nationalism that sees indecency in anything foreign. Also, part of Ayamonn's conflict involves the fear that Sheila feels because her narrow-minded Catholic parents object to her seeing the Protestant Ayamonn. This narrow-mindedness and the isolationism of Catholicism totally dominate the play world in the Cock. Father Domineer's power in stopping the joyous dance and killing the lorry driver in Scene II represents O'Casey's assessment of modern Ireland. It is a land so bound up in the fear of anything unholy that innocent joy and natural relationships between young men and women are assessed as manifestations of evil.

Because of the great tension caused by the repression in the play worlds, each play ends with a voluntary exile or forced exclusion of characters from the established communities. In Juno, the two Boyle women leave at the end, signifying a liberation from the fantasy and indolence of the Captain. As well, Mary's unborn child may have a chance

to grow up surrounded by affection rather than by the alcoholic swaggering of Boyle and the harried frustration of Juno. In The Plough, the men are forcibly evicted to be imprisoned, Bessie dies, and Nora is taken from the attic room. No tenement inhabitant is left on-stage at the end of the play, a situation which suggests the total transformation of everyone's life by the Easter Rising. The Tassie ends with Harry's and Teddy's leaving the celebration at the football club. Their departure signifies a liberation of sorts because they finally face the handicaps that prevent them from enjoying the fullness of life. Jannice dies making the sign of the cross at the end of Within the Gates, and the Dreamer goes slowly off as the curtain comes down while his song to her is being played. There is a suggestion that she is finally at peace and that the Dreamer's song will allow her beauty to live on. Likewise, Red Roses ends with Ayamonn's song, which is played by Brennan. Just prior to the song, Sheila finally rejects Inspector Finglas and realises the importance of Ayamonn's sacrifice. Through both the song and Sheila's open defiance, O'Casey suggests that Ayamonn's art and his spirit will continue to influence the Dubliners in their quest for a better life. The exile in the Cock is both forced and voluntary. Loreleen is banished from Nyadnanave, but she gets support from the other young and vibrant characters. In the end, Robin plays a love song as he leaves the stage.

The final scenes of each play also afford a visual commentary on the ultimate fate of each community. The dark and barren room at the end of Juno reflects the dislocation of the family and stands as a symbol of the "chassis" in Dublin during the civil war. The fantasies of the two drunken men may sustain them, but their fecklessness can no longer influence the entire family. The burning buildings at the end of The

Plough symbolically reflect the inner madness of Nora and the realistic destruction of Dublin. As well, the ironic counterpoint of the Tommies' singing of "Keep the Home Fires Burning" while they occupy the attic flat suggests the totality of the alteration in the lives of Dubliners and foreshadows the ensuing years of bloodshed that finally led to Irish independence. In The Tassie, O'Casey has Teddy and Harry exit into the garden as they leave behind the gaiety and ultimate artificiality of the celebration. The open neglect that the other characters show toward the men who suffered in the war suggests an unnatural lack of tolerance and appreciation. The ending of Within the Gates shows a play world dominated by the despairing Down-and-Outs, who stand in stark contrast to the celebrants of natural beauty and joy, Jannice and the Dreamer. Because of the loss of these two characters, the community in the park loses much of its spiritual life. There is the suggestion of a dirge in the final scene of Red Roses when Brennan plays Ayamonn's song, but the overall impression is that Breydon's sacrifice will positively influence the workers. However, that influence may prove insufficient to overcome the repression of Finglas and the bigotry of Foster, Dowzard and Roory. The ending of the Cock shows Ireland at its most desolate because the victory of the narrow-minded Roman Catholics represents the defeat of natural gaiety and the loss of appreciation for simple beauty. The exuberant characters who leave go out of the desolate garden, suggesting that a world that cannot appreciate youthful and natural impulses has already died. Marthraun's pose at the end, with his head down on his arms, suggests that there is little spiritual life left.

In terms of technique, the presentation of religious symbolism and ritual is part of all six plays. In Juno, the statue of the Virgin,

especially near the end of Act II, when the Hail Mary is heard from the mourners during Tancred's funeral, symbolically relates to Johnny's death and Mary's pregnancy. The prayer stands as an inverted annunciation as regards Johnny and a straightforward annunciation in relation to Mary. O'Casey also uses a stained-glass picture of the Virgin in Act II of The Tassie. However, the figure in the war zone is "white-faced [and] wearing a black robe" (p. 35), suggesting that she is in mourning for the warring Christian armies. Also, the figure of Christ has its arm outstretched toward the Virgin, suggesting that the spirit of the religion is essentially maternal, but its earthly manifestations have transformed it into the repressiveness represented by the Bishop in Within the Gates and Domineer in the Cock. The third on-stage presentation of a figure of the Virgin is in Red Roses. The colours of the statue that Ayamonn's neighbours carry are faded at the beginning of the play but are restored to their full brightness by the Protestant Brennan. Also, the statue is referred to as having sacrificed "Her crown an' Her blue robe to provide for Her people's need" (p. 137). The theme of sacrifice applies directly to Ayamonn's ultimate sacrifice for the Dublin workers. The statue of the Virgin is explicitly linked to the city as well because of its transformation and because her crown is likened to the towers of Dublin. The development in O'Casey's use of this religious symbol, from its relationship to the realism of Johnny's and Mary's suffering to its presence as an observer and mourner in the war zone to its visual evocation of not only one character's story line but also his expressionistic vision of a transformed play world, indicates the increasing complexity of O'Casey's uses of religious symbols. In Red Roses, the statue is linked both to the realism of the dramatic action and to the expressionism of Ayamonn's

vision.

The playwright's presentation of religious ritual also becomes more complex in its relationship to the dramatic action. Tancred's funeral, especially in its juxtaposition to the Boyles' party, both reminds the audience of the reality of the civil war in Dublin and foreshadows Johnny's ultimate fate. The worshipping of the Howitzer and the chanting of the soldiers in Act II of The Tassie allow O'Casey to satirise the nations who fought one another under the common banner of Christianity. But the ritual is essentially external to the dramatic action. In Cock-a-Doodle Dandy, the exorcism of Marthraun's house, involving flashes of lightning and the shaking of the entire building, stands in contrast to the influence of the Cock, who disrupts the house in Scene I and produces a great wind that immobilises his opponents in Scene III. The on-stage presentation of all of these fantastic devices indicates the central conflict of the play and allows O'Casey to comment on the woeful state of modern Ireland when the Tricolour falls during the exorcism. The religious ritual becomes an integral part of the plot and visually indicates the fate of a nation that actively suppresses natural and youthful impulses.

O'Casey's characterisation also undergoes a significant change. The essentially realistic characterisation of the Abbey plays gives way to the expressionistic representation of types who embody social, political, or philosophical stances in The Tassie, Within the Gates, Red Roses and the Cock. However, there are suggestions of this development in characterisation in both Juno and The Plough. The Mobilizer, who summons Johnny to the inquiry into Tancred's death, represents the Republican cause as well as suggesting Johnny's ultimate fate. The

stylisation of the three freedom fighters in Act II of The Plough indicates the subjugation of individual will to a quasi-religious political cause. O'Casey extends this sense of the subjugation of individual will in The Tassie by presenting the anonymous soldiers in Act II and by developing Harry's character mostly through the way in which the more realistic characters envision him. Within the Gates also suggests this loss of individual will through the mechanical chanting and marching of the Down-and-Outs. Also, there are types who embody philosophical stances: the Dreamer espouses the appreciation of nature and art as the most significant means of seeking knowledge and spiritual comfort; the Atheist relies on reason as man's ultimate path to an understanding of the world's mysteries; and the various representatives of religion espouse different approaches to the worship of God from the fundamentalist Evangelists' message of fear to the Bishop's attempt to unite the secular and the spiritual in his desire to present his church as progressive. However, O'Casey gives a realistic dimension to at least one main character. The Bishop experiences a spiritual rejuvenation when he realises that Jannice has as much claim to eternal peace as have the supposedly pious Catholics represented by his sister. The characterisation in Red Roses involves the presentation of one-dimensional representative types as projections of attitudes that exist in the more fully realised characters. For example, Foster and Dowzard reflect the extremity of the anti-Catholic sentiments of Brennan, and Roory displays the xenophobia and puritanism of the Irish Catholic characters. In the Cock, the natural joy in life is represented by a fantastic character, perhaps suggesting (as do the Dreamer's name and Ayamonn's death) the impossibility of actualising such an unequivocally positive attitude. Set against the

Cock's joyousness is the wholly pernicious influence of Domineer, and the contrast between these two characters suggests that a pagan celebration of nature is far superior to the misguided practice of a religion of peace and goodwill.

The characterisation in these six plays, then, moves away from the essentially mimetic nature of the tenement inhabitants in Juno and The Plough toward the ultimately symbolic characterisation of the Cock. O'Casey allows himself much more freedom to comment upon various philosophies when he uses the expressionistic representatives, so his development of theme through characterisation becomes much more effective in plays such as Within the Gates and Cock-a-Doodle Dandy.

O'Casey's use of lighting also indicates a development in his dramatic technique. In The Plough, the gasolene lamp in Act I represents industry and improvement because it gives light to the men repairing the street. In Act IV, the external light is projected by the burning buildings of Dublin and directly presents the destruction and chaos in the city. In Act III of Red Roses, the expressionistic projection of Ayamonn's vision of the new Dublin bathes the city in regal colours. Act IV of The Plough visually presents the shattered dreams of the insurrectionists as well as reflecting the breakdown of Nora's mind. The external world comments upon the interior, but the inner vision of Ayamonn transforms Dublin in Red Roses, so O'Casey visually presents a dream for which the workers will fight. Two lighting effects that are very similar are the flashes of the Howitzer in The Tassie and the flashes of lightning during the exorcism scene in the Cock. Both indicate the great struggles, one physical and the other spiritual, that influence every character in the plays. However, because the Cock also produces

lightning and at one point plunges the play world into darkness, the lighting in the later play can be seen as the expressionistic projection of one character's influence on the community. Also, the ominous silence that follows the exorcism suggests that Nyadnanave's fate is sealed by the exorcism while the weird silence of the Howitzer supports the nightmarish atmosphere of Act II of The Tassie. The soldiers are trapped in a world of silent destruction. The two plays written during the 1940s contain a lighting effect that unifies them because it develops a theme central to both. In Act III of Red Roses, Ayamonn's head is illuminated by a shaft of sunlight just before the joyous dance that accompanies the transformation of Dublin. Loreleen is lit in a similar way before she organises the dance in the Cock. Both characters ultimately become scapegoat figures, but Ayamonn's sacrifice proves the more successful because the workers in Dublin have a greater capacity to grow spiritually than do the repressed villagers in Nyadnanave. Loreleen's banishment rids the community of the influence of the Cock, but it also deprives the men of the sight of the beautiful women who go with her and the sound of Robin's music.

O'Casey also uses songs in each of the six plays. In Juno, the songs that are sung at the Boyles' party are simple renditions of popular songs, not creations of the characters themselves. In The Plough, Jack's love song to Nora suggests the beauty and the tranquillity of the life that Nora desires for both of them, and her repetition of it in Act IV movingly illustrates her madness because all of her dreams have been shattered by the destruction that surrounds her. In the last act of The Tassie, Surgeon Maxwell's song represents the rejection of Harry and Teddy by those who can enjoy life more fully. The Dreamer sings a song

with a similar message for the Down-and-Outs near the end of Within the Gates, but the songs at the beginning of each scene present the internal changes in Jannice throughout the play as she seeks peace of mind. The play world comments on her; her only song indicates the defiance that she feels as a result of the Dreamer's influence. Ayamonn's song in Red Roses provides the play with its central symbol and with his essential celebration of the value of natural beauty. The most significant song in the Cock is the one that Robin sings at the close of the play because he can openly express his love for Marion as long as he does not remain in Nyadnanave. The song serves as a welcome to the freedom that the vibrant characters can enjoy once they abandon the spiritual aridity and emotional sterility of the play world.

The songs in the Abbey plays are either set pieces that support a celebration, such as the ones in Juno, or expressions of the characters' desires, such as Jack's song and its pathetic reprise by Nora. The songs that open the scenes in Within the Gates comment on the states of the play world and reflect the inner state of the central character. The others stand as manifestoes, either for a way of life, such as Maxwell's and the Dreamer's songs to the despairing characters, or for the celebration of youthful and natural beauty, such as Ayamonn's "Red Roses for Me," the Dreamer's song to Jannice, and Robin's song to Marion. Progressively, then, the songs emanate from the characters' philosophies of life or become lyrical expressions of their deep feelings for the beauty of the women and the wonder of nature.

Because O'Casey uses such a rich combination of theatrical techniques, his drama often contains startling juxtapositions that cause drastic changes in the moods of the audience. For example, the party

scene in Juno is interrupted by the grieving Mrs. Tancred. The audience is forced to shift from the humour of the Captain's fantasies about Yogis and the happiness expressed in the women's songs to the anguish of Mrs. Tancred's moving prayer. Both the celebration and the funeral procession represent realistic dramatic action. In Red Roses, O'Casey mixes styles in Act III. Just before Ayamonn's vision, the tenement characters are shown in a state of lethargy and despair, leaning against or sitting on the bridge. When Dublin is transformed, the characters' clothing changes, their spirits revive, and the play world becomes full of hope. After the transformation, the poor subside into their previous positions. Thus, O'Casey juxtaposes the realism of the plight of Dublin's poor to the expressionistic vision of Ayamonn, causing the audience to shift from pity or contempt for the poor to wonder when the gorgeous colours of the city emerge from the gloom. When O'Casey presents the central conflict in Scene III of the Cock, he uses decidedly non-naturalistic techniques. The huge conflict during the exorcism of the house and the high wind that immobilises the Cock's opponents shortly after represent the cataclysmic collision of two worlds: Domineer's violent suppression of all that is natural is set against the freshness of the spirit that is symbolised by the wind. The sheer power of the two forces is frightening, but the Cock's influence provides humour as the pious villagers struggle to keep their clothes on.

Essentially, the technique of juxtaposing elements that develop important conflicts in the plays remains consistent. However, O'Casey alters the nature of the elements to present the effects of these conflicts. In Juno, the opposing actions are realistic in nature and symbolic in relation to the characters. The Boyles' celebration becomes

pointless when Bentham's mistake is discovered, and the funeral foreshadows Johnny's death. When O'Casey blends realistic action with the idealistic vision of Ayamonn in Red Roses, the other characters are influenced, but the transformation of Dublin remains on the ideal plane. It is a private vision that can give others hope, but they may not be able to effect the transformation without Ayamonn's physical presence. In the Cock, the fantastic devices that O'Casey uses to present the central conflict visually demonstrate the tremendous power of the opposing spiritual forces: Domineer's essentially malignant influence and the Cock's capricious and liberating spirit. The spiritual powers become visible and audible so that O'Casey can powerfully illustrate that the conflict can alter the entire play world.

While it can be said that O'Casey's dramaturgy developed a great deal between 1924 and 1949, it can also be noted that many thematic concerns remained consistent. Also, the change in his stage technique varied more in degree than in essential nature. From Juno to the Cock, we can discern the bold intermingling of disparate stage elements, but the later plays contain more of the non-naturalistic devices that allow him to effectively present the disparities between suppression and liberation, hope and actuality, religious sterility and natural fertility, and private and public needs. That the Abbey plays contain fewer innovative techniques does not diminish their effectiveness, but O'Casey's more complex use of religious symbols and non-realistic devices in the later plays allows him to present play worlds that contain archetypal associations. These associations help him to universalise his consistently expressed themes and to extend the significance of his characterisation. Through these expressions, O'Casey

can present his assessment of relative values in relation to man's existence.

NOTES

Preface

[1]Sean O'Casey, "Art is the Song of Life," in Blasts and Benedictions, ed. Ronald Ayling (New York: Macmillan, 1967), pp. 80-81.

[2]Walter H. Sokel, The Writer in Extremis (Stanford, Cal.: Stanford University Press, 1959), p. 27.

[3]Sean O'Casey, "What Thou Seest, Write in a Book," in Blasts and Benedictions, p. 153.

[4]Walter H. Johnson, ed. and trans. in August Strindberg, Pre-Inferno Plays (New York: W. W. Norton, 1976), p. 64.

[5]Ronald Ayling, "History and Artistry in The Plough and the Stars," in Ariel: Review of English International Literature, VIII, i, Jan. 1977, pp. 73-85.

[6]R. S. Furness, Expressionism (London: Methuen, 1973), p. 4.

[7]Sokel, op. cit., p. 92.

[8]Furness, op. cit., p. 5.

[9]Sean O'Casey, "From Within the Gates," in Blasts and Benedictions, p. 116.

[10]Sean O'Casey, The Letters of Sean O'Casey, Vol. II, 1942-1954, ed. David Krause (New York: Macmillan, 1980), p. 929.

[11]Maureen Malone, The Plays of Sean O'Casey (Southern Illinois University Press, 1969), p. 160.

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[1]August Strindberg, Open Letters to the Intimate Theatre, trans. Walter Johnson (Seattle: University of Washington Press, 1967), p. 266.

[2]David Krause, "The Ironic Victory of Defeat in Irish Comedy," in Sean O'Casey Annual, No. 1, ed. Robert Lowery (London: Macmillan, 1982), p. 52.

[3]Ronald Ayling, "Ideas and Ideology in The Plough and the Stars," The Sean O'Casey Review, Volume II, no. 2, Spring, 1976, p. 119.

[4]Sean O'Casey, Collected Plays Vol. I (London: Macmillan, 1949), p. 21. All subsequent quotations from the plays are in Collected Plays Vols. I-IV (London: Macmillan, 1949-51).

[5]Ronald Ayling, "Patterns of Language and Ritual in O'Casey's Drama," Anglo-Irish Studies, II, 1976, p. 34.

[6]Ibid., p. 33.

[7]W. A. Armstrong, "The Integrity of Juno and the Paycock," Modern Drama, XVII, 1974, p. 5.

[8]Ronald Ayling, "History and Artistry in The Plough and the Stars," Ariel: Review of English International Literature, VIII, i, Jan., 1977, p. 82.

[9]Vincent de Baun, "Sean O'Casey and the Road to Expressionism," Modern Drama, IV, Dec., 1961, p. 255.

[10]B. L. Smith, "O'Casey's Satiric Vision," James Joyce Quarterly, VIII, i, Fall, 1970, p. 18.

[11]Ayling, "History and Artistry," pp. 82-83.

[12]Sean O'Casey, "The Bold Fenian Men," in Autobiographies I (London: Pan Books in association with Macmillan, 1980), p. 649.

[13]Maureen Malone, The Plays of Sean O'Casey (Southern Illinois University Press, 1969), p. 17.

[14]Ibid.

[15]Jack Mitchell, The Essential O'Casey (New York: International Publishers, 1980), p. 69.

[16]Bernice Schrank, "Dialectical Configurations in Juno and the Paycock," Twentieth Century Literature, XXI, 4, Dec., 1975, p. 452.

[17]Mitchell, p. 69.

[18]Michael W. Kaufman, "The Position of The Plough and the Stars in O'Casey's Dublin Trilogy," James Joyce Quarterly, VIII, ii, Fall, 1970, p. 56.

[19]Schrank, "Dialectical Configurations," p. 444.

[20]Ronald Ayling, Continuity and Innovation in Sean O'Casey's Drama, Poetic Drama and Poetic Theory series, ed. James Hogg (Salzburg, Austria: Institut Für Englische Sprache und Literatur, Universität Salzburg, 1976), p. 96.

[21]W. A. Armstrong, "The Integrity of Juno and the Paycock," p. 9.

[22]Errol Durbach, "Peacocks and Mothers: Theme and Dramatic Metaphor in O'Casey's Juno and the Paycock," Modern Drama, XV, no. 1, May, 1972, p. 19.

[23]Katharine J. Worth, The Irish Drama from Yeats to Beckett (University of London: Athlone Press, 1978), p. 225.

[24]Bernice Schrank, "The Naturalism of O'Casey's Early Plays," The Sean O'Casey Review, IV, i, Fall, 1977, p. 44.

Chapter Two

[1]Jack Mitchell, The Essential O'Casey (New York: International Publishers, 1980), p. 130.

[2]Sean O'Casey, The Letters of Sean O'Casey, Vol. II, 1942-1954, ed. David Krause (New York: Macmillan, 1980), p. 645.

[3]Richard Samuel and R. Hinton Thomas, Expressionism in German Life, Literature and the Theatre 1910-1924 (Cambridge: W. Heffer and Sons, 1939), pp. 23-24.

[4]J. M. Ritchie, German Expressionist Drama (Boston: Twayne Publishers, 1976), p. 26.

[5]David Krause, Sean O'Casey: The Man and His Work (New York: Macmillan, 1975), p. 117.

[6]Joan Templeton, "O'Casey and Expressionism," in Modern Drama, XIV, i, May, 1971, p. 50.

[7]Cecilia Zeiss, "Liturgy and Epiphany: Religious Experience as Dramatic Form in Two of Sean O'Casey's Symbolic Plays," in O'Casey Annual No. 3, ed. Robert Lowery (London: Macmillan, 1984), p. 177.

[8]Carol Kleiman, Sean O'Casey's Bridge of Vision (University of Toronto Press, 1982), p. 19.

[9]Templeton, op. cit., pp. 50-51.

[10]Templeton, p. 51.

[11]Katharine Worth, "O'Casey's Dramatic Symbolism," in Modern Drama, IV, Dec. 1961, p. 264n.

[12]Maureen Malone, The Plays of Sean O'Casey (Southern Illinois University Press, 1969), p. 55.

[13]Mitchell, op. cit., p. 134.

[14]Evert Sprinchorn, "The Zola of the Occult: Strindberg's Experimental Method," in Modern Drama, XVII, 1974, p. 263.

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[2]William Rose Benét, ed., The Reader's Encyclopedia, Vol. IV (New York: Thomas Y. Crowell, 1948), p. 969.

[3]Katharine Worth, "O'Casey's Dramatic Symbolism," in Modern Drama, IV, Dec., 1961, p. 262.

[4]David Brunet, "The Visual Image: Spectacle in Melodrama and in O'Casey," in The Sean O'Casey Review, V, ii, Spring, 1979, p. 165.

[5]Sean O'Casey, The Letters of Sean O'Casey, Vol. II, 1942-1954, ed. David Krause (New York: Macmillan, 1980), p. 1043.

[6]W. H. Sokel, ed., An Anthology of German Expressionist Drama: A Prelude to the Absurd (Garden City, N.Y.: Doubleday, 1963), xiv.

[7]Robert Hogan, "In Sean O'Casey's Golden Days," in Sean O'Casey: Modern Judgements, ed. R. F. Ayling (London: Macmillan, 1969), p. 168.

[8]Worth, op. cit., p. 266.

[9]Joan Templeton, "O'Casey and Expressionism," in Modern Drama, XIV, i, May, 1971, p. 57.

[10]"The name Shanaar means Old Man in Gaelic (Shan ahr); but there is a biblical reference to Shinar, the land of confused languages where the Tower of Babel was built (Gen. II:29), which is a particularly appropriate allusion for Shanaar's confusion of superstitious nostrums, medieval exempla, and bog-Latin." David Krause, Sean O'Casey: The Man and His Work (N.Y.: Macmillan, 1975), p. 189.

[11]Ronald Ayling, Continuity and Innovation in Sean O'Casey's Drama, Poetic Drama and Poetic Theory Series, ed. James Hogg (Salzburg, Austria: Institut Für Englische Sprache und Literatur, Universität Salzburg, 1976), p. 96.

[12]Christopher Murray, "Two More Allusions in Cock-a-Doodle Dandy," in The Sean O'Casey Review, IV, i, Fall, 1977, p. 11.

[13]Violet O'Valle, "Melville, O'Casey and Cock-a-Doodle Dandy," in Sean O'Casey Annual, No. 1, ed. Robert Lowery (London: Macmillan, 1982), p. 171.

[14]Ronald Ayling, "Sean O'Casey, 1880-1964: A Retrospective Survey," Washington State Research Studies, Vol. 39, no. 4, 1971, p. 268.

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